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ABSTRACT

The papers gathered in this volume were presented at the 1996 meeting of the American Educational Research Association, mostly at programs of the Arts and Learning Special Interest Group. Papers in the volume focus on research in the arts in the areas of profiles of learning and assessment (section 1), community-based art education (section 2), and semiotics and arts education (section 3). Following a preface/introduction, section 1 papers are: "Primary, Elementary, and Secondary Art Students' Cognitive Functioning: A Norm-Reference Pilot Study" (C. Stavropoulos); "Aesthetic Orientation of Academic Honors Students: Aspects of a Three Year Longitudinal Evaluation Study" (R. M. Diket); "Incorporating Art Criticism into the Studio Curriculum: Assessing Understandings" (G. Short); and "Deepening Art Understandings through Supplemental Use of Interactive Multimedia" (N. Cason). Section 2 papers are: "ArtWORKS: School-to-Work Transitions through the Arts" (J. D. Betts); "Success in Education: Creating a Community of Learners through the Arts" (J. S. Bray; P. Pinciotti); and "The Effects of Special Training and Field Experiences upon Preservice Teachers' Level of Comfort with Multicultural Music Teaching Situations" (N. Barry). Section 3 papers are: "Where Is the Fit for Art Education Research in Semiotics?" (R. M. Diket); "Snapshots of Happy Childhood" (P. Duncum); "Aesthetics and Proxemics: Semiotic Understanding of Personal Space" (K. Grauer); "It's about Time We Noticed Time" (R. Irwin); "Making Collages, Reading Cultures: A Place between Phenomenology and Structuralism" (C. S. Jeffers); "Young Children, Semiotics, and Art Education" (S. Myers); "Reflecting on Sign Systems in Postmodern Visual Culture" (M. Koos; D. Smith-Shank); "The Semiotic Analysis of 'The AIDS Timeline'" (M. Wyrick); and "Conclusion: Semiotic Activism" (D. Smith-Shank). (BT)

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Read M. Diket, Ed.
Sheri R. Klein, Ed.

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1996-1997

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Read M. Diket and Sheri R. Klein

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PREFACE

The American Education Research Association, Arts and Learning Special Interest Group presents a collection of papers about research in the arts in the areas of profiles of learning and assessment, community-based art education and semiotics in arts education. The contributors to this journal presented papers at the 1996 AERA Annual Meeting and answered a call for papers solicited from the Arts and Learning SIG. All submissions were juried by members of Arts and Learning in a blind review process.

The editors of this journal would like to thank the contributors and the reviewers for their timeliness and professionalism. Reviewers include: Donald Blumenfeld-Jones, Read Diket, Dave Dynak, Thomas Goolsby, Kit Grauer, Larry Kantner, Sheri Klein, Sally Myers, Connie Newton, Shifra Schonmann, Georgianna Short, Stephanie Urso Spina, and Candace Stout. Thanks to Karl Wolf, graphic design student at the University of Wisconsin-Stout for his thoughtful and intriguing cover design. Many thanks to Gene Jeffers at Open Door Press for his patience, humor and assistance with the printing of this journal. We are thankful for the support of our institutions and families so that we may bring this journal to fruition.

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Introduction

Fashionable as well as functional, decorative and domestic, silver, gold, metal, ceramic, and glass bells have graced our shelves, tables, and school teachers' desks. The schoolbell with its baluster handles is a fixture of American schooling as is the regulator clock, wooden desk, or flag. It symbolizes the ringing in, the passage of time and causes one to stop and pause.

The bell that graces the cover resonates with the sounds of inquiry into arts education. The manuscripts in this journal reflect research in the areas of profiles of learning, community-and field-based art education and semiotics in art education. They also represent inquiry in and across fields of inquiry: early childhood and arts education, music, art and teacher education, semiotics and art education and vocational education and arts education.

Cason, Diket Short and Stavropoulos offer profiles in learning across grades one through twelve and with college students. Using Stavropoulos' instrument, the Diagnostic Profile, these three researchers investigate levels of critical thinking and art dimensions of student writing about the arts. As Cason finds interactive multimedia programming to be a more open profile of learning, Diket looks at written reports of college honor students who have attended a variety of arts events and finds discernable patterns of development in their reflective thinking. Short investigates the effects of traditional studio curriculum on high school students' understandings of visual arts through arts criticism experiences.

Community and field-based arts education is explored by several authors whose action-oriented research crosses a variety of contexts. As Barry, Betts and Bray and Pinciotti use qualitative methodologies to identify patterns of growth which they associate with arts experiences. Barry focuses on the changing perceptions of preservice music teachers with respect to multicultural issues in music. Betts' study of a school-to-work program for inner-city youth offers insights

into students' attitudes and beliefs about art, work and their lives through journaling, questionnaires and writing samples. Elementary classroom teachers inform Bray and Pinciotti in their study of teacher responses to an arts integrated curriculum model.

Semiotics in art education is presented in a collaborative paper with ten authors as they explore topics that relate to culture and art and how semiotics impacts their teaching. Duncum writes about the social construction of childhood and how it is exemplified through photographs and snapshots of children and family. Grauer explores personal spaces as "text." By sharing images of her own home and office, she invites readers to consider how their own spaces are constructed through arrangements and collections of personal artifacts. Similarly, Irwin describes her collection of eggs as personal artifacts that are embodied with beauty and memory and symbolize larger feminist issues in her art and life. Jeffers, in describing artifacts (collages) from an interdisciplinary course, describes how students interpret their L.A.experiences through both constructing collages and then interpreting their experiences and their artworks. Myers in her essay about childhood explores how conversation, community and direct visual examinations contribute to learning through the arts as exemplified in the Reggio Emilio teaching philosophy. Smith-Shank and Koos reflect upon postmodern visual culture and sign systems and how they ground us in our belief systems. Wyrick documents how art, particularly the AIDS Timeline, can serve as a form of activism as it questions social and political issues as well as public information.

This journal offers various perspectives on research in arts education and modes of inquiry. It is our hope that as you read on, that "bells will sound," and that you will see new possibilities for inquiry in arts education.

Primary, Elementary, and Secondary Art Students' Cognitive Functioning: A Norm-Reference Pilot Study

Carol Susann Stavropoulos
University of Georgia - Athens

Abstract

The Diagnostic Profile was used to assess primary, elementary, and secondary students' written statements according to lower-order and higher-order understandings, and misunderstanding within the formal, descriptive, interpretive, and historical dimensions of art. Teaching strategies implemented in the respective classrooms were identified that might account for student outcomes. Confidence intervals derived were from Diagnostic Profile assessment and can serve as a reference for similar populations

The *Diagnostic Profile*, an assessment that provides a characterization of students' written statements about works of art has been implemented in a number of studies (Cason, 1996; Diket & Stavropoulos, in press; French, 1992; Short, 1993, 1996; Stavropoulos, 1992, 1992/1993a, 1992/1993b, 1995a; 1995b). These application studies are providing useful information on the relationship between instructional methods and learning outcomes. However, an estimate of relative performance of individual students or groups to which comparisons can be made does not exist. Sufficiently detailed normative data would facilitate data analysis and interpretation of individual *Diagnostic Profile* assessment research studies. Therefore, normative data based on age and/or developmental outcomes for groups are urgently needed.

To define data representative of the cognitive functioning of primary, elementary, and secondary art students, a norm-reference pilot study was conducted. This study pin-points cognitive functioning, as evidenced in the written statements of primary (grades 1-4), elemen-

tary (grades 5-8), and secondary (grades 9-12) art students. Factors that might influence students' cognitive functioning such as types of classroom instruction, curriculum content, and teaching strategies were also investigated. Therefore, the following research questions were posed:

1. On what cognitive level can the researcher expect primary, elementary, and secondary students to function in the art classrooms targeted for the study?

2. What teaching strategies can be identified that encourage higher-order thinking skills in these individual art programs? What constraints can be identified that discourage higher-order thinking skills in these art programs?

Methodology

Each of three art teachers selected intact groups of their students, representing grades one through 12, as participants in the study. Written statements about an artwork were randomly collected from these primary, elementary, and secondary students attending three public schools in the Southeast. From each of the 12 intact classes, five students were randomly selected. Teaching and learning in the individual art classrooms was observed on five occasions. Written statements about a work of art, *The Birthday* (1915-1923) by Marc Chagall, were collected from students at the last observation.

In order to answer the first research question, students' written statements about the work of art were analyzed with the *Diagnostic Profile* assessment instrument. The *Diagnostic Profile* assessment provides valid and reliable scores representative of students' lower-order understandings, higher-order understandings, and misunderstandings (Stavropoulos, 1992, in press). Student outcomes were further characterized as formal, descriptive, interpretive, and/or historical in nature.

Qualitative data that influences art learning was also collected to more fully inform the researcher, and answer the second research question. These data consisted of the researcher's observational records of teaching and learning in the classroom, and interviews with the individual art teachers participating in the study.

Diagnostic Profile Findings

The *Diagnostic Profile* was implemented to distinguish cognitively complex learning outcomes from less sophisticated learning outcomes. *Diagnostic Profile* scores were obtained from the sample of primary, elementary, and secondary students (N = 60). Outcomes assessed in the written statements of primary students represented an average of 20 outcomes per student. Written statements of elementary students reflected an average of 19 outcomes per student. An average of 12 outcomes per secondary student was reported (Table 1). These outcomes fell across the formal, descriptive, interpretive, and historical dimensions of art understanding. The outcomes assessed with the *Diagnostic Profile* enabled comprehensive feedback regarding primary, elementary, and secondary students' cognitive functioning (Tables 2 and 3).

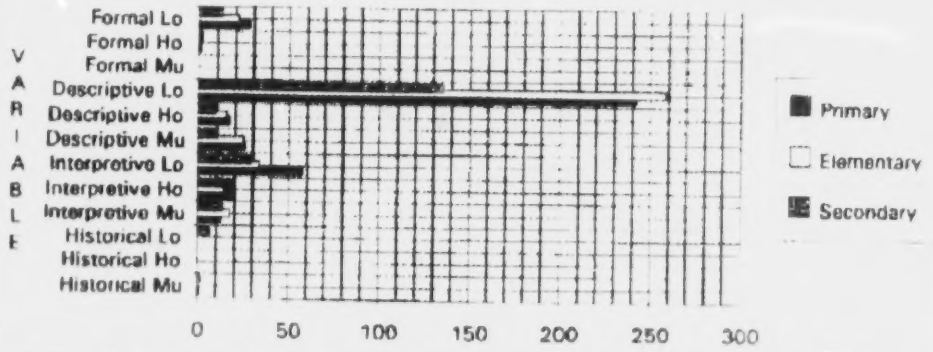
Table 1
Mean, Medium, and Range of Student Outcomes Scored with the *Diagnostic Profile*

Sample	Mean	Medium	Range
Primary	**20.2**	**19.5**	**7-32**
Grade 1	12.8	11	7-20
Grade 2	24	23	21-28
Grade 3	26.4	26	21-32
Grade 4	17.6	16	15-24
Elementary	**19.6**	**16.5**	**3-54**
Grade 5	21.6	20	13-30
Grade 6	11.4	11	3-16
Grade 7	17.6	13	4-36
Grade 8	27.8	34	6-54
Secondary	**11.9**	**9.5**	**3-30**
Grade 9	12.4	17	3-17
Grade 10	15.6	9	7-30
Grade 11	9.6	9	5-13
Grade 12	10	10	8-12

Notes: Based on a randomly selected, stratified sample (N = 60) of written responses.
Primary = grades 1 - 4; Elementary = grades 5 - 8; and Secondary = grades 9 - 12.

Table 2

Diagnostic Profile Assessment of Primary, Elementary, and Secondary Students' Cognitive Functioning



Number of student outcomes within each of the Diagnostic Profile's dimension variables (formal, descriptive, interpretive, and historical), and understanding variables (lower order [Lo] and higher order [Ho] understandings, and misunderstandings [Mu]).

Formal Dimension

A low percentage of responses across all grade clusters was noted for the formal dimension, that is, elements of design, principles of organization, media, and technique. The majority of formal responses were limited to lower-order outcomes such as general recognition of elements such as color, and the medium of painting.

Descriptive Dimension

Description was the most heavily weighted of the dimensions assessed with the *Diagnostic Profile*. Of the primary student's outcomes, 70% were within the descriptive dimension. Descriptive statements of elementary students totaled 77%. A total of 64% of secondary students written statements also fell within the descriptive dimension.

In all grade clusters, the preponderance of descriptive responses included lower-order outcomes such as general recognition of objects, lists of images and scenes found in the art stimulus. All grade clusters concentrated upon looking at activities suggested in the work. The secondary grade cluster concentrated the least on examining and describing the surface details of images in the artwork.

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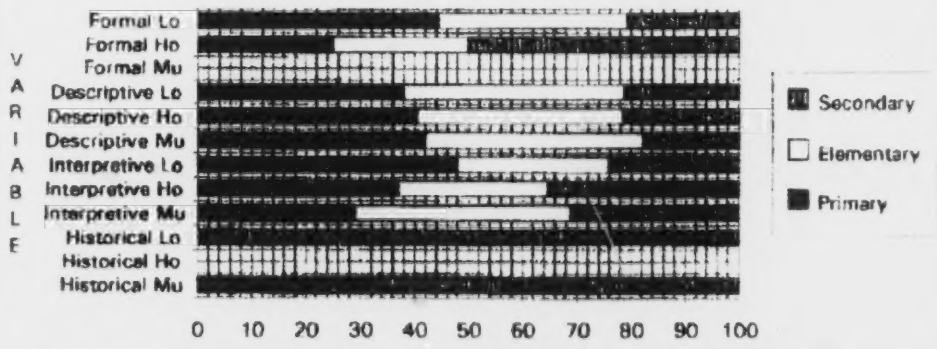
Primary and elementary students exhibited some misunderstandings in the descriptive dimension (approximately 7%). These misunderstandings were usually related to inaccurate identification of objects on the table depicted in the painting.

Interpretive Dimension

In the interpretive dimension, outcomes dealing with meaning, emotion, feeling, and expression, more than tripled outcomes in the formal dimension. Students in the primary and elementary grade clusters concentrated on general interpretive language, and wrote unsupported interpretive judgments of the artwork. However, a significant number of personal interpretations based on description of images and scenes were noted for the primary grade cluster. Elementary and secondary students exceeded primary students in their ability to actively search the artwork for interpretive understanding through compound sentences, complex thought structures, comparisons, and hypotheses. Many students in each grade cluster were able to arrive at an accurate interpretation of the work. However, several primary and elementary students speculated that the painting was about haunting ghosts. Popular culture film characters, such as "Casper," might account for approximately 4% of these misunderstandings occurring in the interpretive dimension.

Table 3

Proportional Comparison of Primary, Elementary, and Secondary Students' Diagnostic Profile Scores



Proportion of responses within each of the Diagnostic Profile's dimension variables (formal, descriptive, interpretive, and historical), and understanding variables (lower order [Lo] and higher order [Ho] understandings and misunderstanding [Mu]).

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Historical Dimension

The historical dimension, which includes the background, classification, and shared understandings of artworks represented the least responses in all three groups. Only the secondary students responded with statements that could be considered historical in nature, and of nine outcomes reported, seven were lower-order outcomes, and two were misunderstandings. About three percent of secondary students' lower-order outcomes consisted of classifications of the artwork according to period or movement in art history; however, a few of these classifications were inaccurate.

Table 4

Formal, Descriptive, Interpretive, and Historical Dimensions: Summary Table for Means, Standard Deviations, and Confidence Intervals

Level	Variable	Mean	SD	Confidence Interval95%
Primary	Formal	1.45	1.43	.78 - 2.12
Primary	Descriptive	14.25	7.45	10.76 - 17.74
Primary	Interpretive	4.50	4.29	2.49 - 6.51
Primary	Historical	.05	.22	0.0 - 0.15
Primary	Total	20.20	6.76	17.04 - 23.36
Elementary	Formal	1.15	2.10	0.16 - 2.14
Elementary	Descriptive	14.90	10.89	9.80 - 20.
Elementary	Interpretive	3.35	4.11	1.43 - 5.27
Elementary	Historical	0.0	0.0	
Elementary	Total	19.60	13.81	13.14 - 26.07
Secondary	Formal	.75	.97	.30 - 1.20
Secondary	Descriptive	7.75	6.82	4.56 - 10.94
Secondary	Interpretive	3.05	2.21	2.02 - 4.09
Secondary	Historical	.45	1.00	0.0 - 0.92
Secondary	Total	11.90	6.5	8.86 - 14.94

Notes: Based on a randomly selected, stratified sample (N = 60) of written responses. Primary = grades 1 - 4; Elementary = grades 5 - 8; and Secondary = grades 9 - 12. Primary student outcomes scored ranged from 7 - 32; elementary studet outcomes scored ranged from 3 - 54; and secondary student outcomes scored ranged from 3 - 30.

Confidence Intervals for Student Outcomes

The mean and standard deviation was calculated on scores obtained for each of the *Diagnostic Profile's* dimension variables (formal, descriptive, interpretive, and historical), and understanding variables (lower-order, higher order, and misunderstanding). Based on the mean and standard deviation of scores received within the formal, descriptive, interpretive, and historical dimensions of the *Diagnostic Profile*, confidence intervals were determined for the primary, elementary, and secondary grade clusters (Table 4). In addition, confidence intervals were calculated for primary, elementary, and secondary students' lower-order and higher-order understandings, and misunderstandings (Table 5).

Table 5
Lower-Order And Higher-Order Understandings, and Misunderstandings: Summary Table for Means, Standard Deviations, and Confidence Intervals

Level	Variable	Mean	SD	Confidence Interval 95%
Primary	Lower-Order	16.40	5.97	13.61 - 19.19
Primary	Higher-Order	1.80	1.40	1.15 - 2.45
Primary	Misunderstanding	2.05	1.70	1.25 - 2.85
Primary	Total	20.20	6.76	17.04 - 23.36
Elementary	Lower-Order	15.75	10.58	10.80 - 20.70
Elementary	Higher-Order	1.60	1.39	.95 - 2.25
Elementary	Misunderstanding	2.15	3.18	.66 - 2.14
Elementary	Total	19.60	13.81	13.14 - 26.07
Secondary	Lower-Order	9.20	6.16	6.32 -12.08
Secondary	Higher-Order	1.50	.95	1.06 -1.94
Secondary	Misunderstanding	1.35	1.14	.82 -1.88
Secondary	Total	11.90	6.50	8.86 -14.94

Notes: Based on a randomly selected, stratified sample (N = 60) of written responses. Primary = grades 1 - 4; Elementary = grades 5 - 8; and Secondary = grades 9 - 12.

Relationship Between Teaching Strategies and Student Learning Outcomes

The second research question posed in this study addressed the need for assessment to reflect the outcomes that occur through classroom instruction (Herman, Aschbacher, & Winters, 1992; Stavropoulos, 1995). Different teaching strategies were employed by the art teachers in the classrooms observed in this study. According to the *Diagnostic Profile* assessment, both primary, elementary, and secondary student learning outcomes were influenced by these varying forms of instruction.

Primary and Elementary Instruction

Overall, the primary and elementary students exhibited similar percentages of lower-order understandings (81%). The primary and elementary art teachers used combinations of discipline-based art education (e.g., aesthetics, art criticism, art history, and studio production). Discipline-based art education strategies that encouraged memorization of facts and general recognition of subject matter were frequently observed at the primary and elementary schools selected for the study. Primary and elementary students learned selected concepts about artists and artworks, and this knowledge was reinforced through related studio activities. This type of instruction may explain why primary and elementary students' written statements about the work of art seldom reflected higher-order understanding.

Secondary Instruction

In contrast, the high school art teacher's instruction remained essentially studio-based. No discussion of works of art or artists was observed at the secondary school. Both beginning and advanced high school students were primarily engaged in studio activities. Generally, these high school students worked independently on extended projects such as grid drawing, mixed-media, and collage. Further, there was little or no critical discussion and/or interaction between students about the artworks they were producing.

Lower-order understandings scored in the written statements of secondary students were just 4% less than the primary and elemen-

tary groups (77%). Lack of critical discussion and communication between students about works of art may account for the quantity of lower-order outcomes assessed. Secondary students could readily identify objects they recognize in the work, but most had difficulty performing higher-order analyses regarding the meaning and significance of the artwork. While the *Diagnostic Profile* detected higher-order understandings in the secondary grade cluster, they represented only 16% of the total outcomes assessed.

Conclusions

Besides assessing the scope of primary, elementary, and secondary art students' cognitive understandings of the artwork, this study also provides persuasive evidence of the *Diagnostic Profile's* ability to discriminate the effects of contrasting teaching methods from student outcomes. Results of *Diagnostic Profile* assessment of these students' cognitive functioning can serve as a norm-reference for similar populations receiving comparable classroom instruction. Confidence intervals derived from this norm-reference pilot study can serve as a reference for similar populations receiving comparable classroom instruction. Additional norm-reference studies compiled from other areas of the country are now indicated to extend the generalizability of findings.

NOTE: This study was supported by a faculty research grant from the University of Georgia Research Foundation, Inc. For further information on this study, please write to Dr. Carol Stavropoulos, The University of Georgia, Visual Arts Building, Athens, GA., 30602.

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Aesthetic Orientations of Academic Honors Students: Aspects of a Three Year Longitudinal Evaluation Study

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Abstract

Earlier, quantitative study informed a reexamination of sample writings generated by honor level students. As part of honors program requirements, students were required to attend and reflect upon art events in music, the visual arts, and theatre. Over a three year period, students wrote some 300 reports from which a sample of 30 were drawn for futher study. The 30 reports were profiled by college consultant Stavropoulos using her Diagnostic Profile. *The same reports were then reviewed for evidence of reflective attributes and aesthetic support for interpretation.*

Undergraduate honors programs premise that college experiences for high ability undergraduates ought to extend beyond the opportunities provided within academic departments (such as English and History) or as part of professional programs (as examples, Business and Education), or even under domains of learning (i.e. Arts, Sciences, Humanities). At the same time, the working definition of high ability undergraduates appears to be evolving; as college enrollment becomes increasingly egalitarian and age inclusive, a resulting diversity of life experience and opportunity attenuates the need and complicates the delivery of programs, including honors, to participating students with varied backgrounds.

Honors programming often includes faculty mentoring, rich arts experience, symposia, seminars, honors courses, and original research. Students, in honors, are expected to reflect upon program experiences, thus to construct themselves (with the institution's assistance)

as educated individuals. Despite the conceptual strength and programmatic consistency of honors requirements reported in catalogs from many institutions (in 1992, I reviewed a sample of 50 public and private college honors programs), not enough is understood about the meaning honors related events have for the students. Recent reviews of higher education journals indicate a heightened awareness of learning which takes place outside of classes, labs, and seminars in less formal settings; there is also a new openness to investigation of development aspects with informal curricula (Strange, 1992).

Research reports give important clues about procedural approaches used with honors programming. For example, Nevins (1992) focused upon student development models in order to "be more intentional in facilitating students' growth and satisfaction with their learning experiences" (p. 24). With other faculty, she developed a thematic approach in a reworked general-education fine arts course which built upon developmental themes (i.e. self-exploration). Evaluation showed that the revised course helped students understand and learn more about art and was concurrent with reports of decreased vandalism of campus artwork and increased attendance at artistic events. Writing activities indicated positive growth in students' art understandings, and also reflected broader learning outcomes. Faculty, longer limited to "content-based instruction and professional skills training" (p. 27), collaborated in fostering student maturation.

As part of an ongoing evaluation of the academic honors program under my direction, I have used quantitative means to examine effectiveness in the faculty mentoring of honor students' proposals (Diket, 1994) and to longitudinally consider levels of reflective thinking and artistic dimensions in honor students' written reports about art events (Diket, 1996, in press). Though clear developmental and associational patterns were seen in the earlier, quantified studies, I still had questions about how individuals involved in the program actually reveal their perspectives, in their own voice.

Qualitative Analysis of Data

Patton (1991) plotted three areas for exploration which have direct relationship to this report of honors participants' aesthetic orientation and reflective practices. Through the phenomenological per-

spectives implied in Patton's exploration schemata, educators can (1) reveal a social world of honors and investigate how students know about that social world; (2) develop proper goals for inquiry into behaviors of students in honors programs, and (3) consider how best to collect and analyze data.

Qualitative research bases reality in the perceptions of participants. In an ontological sense, student writings are the primary data which reveal active, developing minds. Honor students and their researchers actively interpret the given world; this is the way, the procedure through which something is known to participants, an epistemological concern. Patton cautions, however, that a researcher's "prior knowledge might bias the events being observed" (p. 391), with this in mind, provision for additional, external documentation may be warranted. While quantitative research seeks to explain causes for changes in social worlds and persons' behaviors, qualitative goals are concerned with questions of understanding and meaning over those of causality. It follows that the qualitative data are collected as part of ongoing, naturally occurring events and situations in ways that preserve the perspectives of the persons under study. Though both "experience-distant" (quantitative) and "experience-near" (qualitative) data provide scientific knowledge (Patton, 1991), near data reveal in participants' own voices what and how things were actually done.

Data Reconsidered

After assuming directorship of honors programming, I read all student reports associated with required attendance at art events. A trimester later, I turned most of the reading over to work study students, who still brought unusual or thoughtful responses to my attention. Thus, over the years I effectively (though reluctantly) removed myself from the immediacy of student reports to a more abstract level.

Following the third year, a quantitative project was concluded which supported patterns of growth associated with the art attendance requirement (Diket, 1996, in press). A random selection of art reports was scored by consultant Stavropoulos as part of the program's longitudinal evaluation. *Diagnostic Profile* (Stavropoulos, 1991, 1992) data illuminated steady patterns of growth by independent variables, year of program and length of individual's association with the pro-

gram, on the criterion variable, level of understanding, and showed clearly the changes (across year of program and length of association with program) occurring as to the aesthetic categories selected for discussion in art reports. The Profile codes information for levels of understanding (Misunderstanding, Lower-Order Understanding and Higher-Order Understanding) and art dimensions (Formal, Descriptive, Interpretive, and Historical). Though the college could now be more confident that sustained art attendance and reporting was associated with higher level thinking and art domain familiarity for *subjects* in the program, applying only a quantitative approach to data analysis was reductive. Funding a patterned and more complex knowledge of individual *participants* and their creative thinking processes required further investigation of the original data. Torrance (1984) maintains that creative thinking develops slowly throughout college and even into graduate work. Would students' own words reveal that slow, but discernable development?

The Darby and Catteral(1994) review of well-grounded empirical research, educational theory, and approaches in arts education supports the power of the arts in learning. Their transdisciplinary approach aligns with Caple's (1993) editorial on linear versus non-linear thinking. Thus, an investigation into how honor students acquire and process knowledge implies departure from more objectively based, measurable questions (the what and when in art reports). Desiring to know more about the programmatic fit to diverse individuals, I reviewed the 29 reports sampled in the quantitative project. The patterns seen in my earlier evaluation studies at the college, joined with similarities found in research literature with the same population, formed the background for new study. This time I focused upon the particular meanings which students attached to the art events and examined their ways of understanding artistic events, most of which I had also attended.

Students, as Haas (1992) notes, can develop reflective judgment in the context of honors programs. Haas defines pre-reflective attributes, as follows: being a concrete thinker, wary of criticism, following set rules, passively involved, seldom asking questions, having little sense of direction, but with good technical writing skill. More reflective attributes, Haas contends, include being an abstract thinker,

openness to criticism, challenging set rules, being assertively oriented, inquisitive, having a strong sense of self-direction, with good technical and conceptual writing skill. The more reflective attributes are also associated with creativity (see any work of E. Paul Torrance after 1964). Students, such as the freshman quoted immediately below, reveal their understandings through reflections about art events which unfold in their minds and are captured on paper.

> ...the paintings were in the same abstract style using watercolor and possibly acrylic paint. The titles related themes from each painting...causing the spectator to guess at the story behind each piece....There was one piece entitled "Fragment/ Rose Window" that particularly caught my attention...The beautiful pastel colors seemed to blend and weave in and out for an overall peaceful and cheerful feeling....As I gazed continually at the piece, a meaning suddenly dawned on me. As my eye followed the path of the colors and windows, it seemed to say that a person is first born, then shoots outward into the world only to go around in circles, following routines and ever-repeating schedules, until death.

This freshman, according to the Haas categorization, appears to be moving between reflective levels, while attentive to concrete visual information, and openly following the "rules" for reporting, she hazards an abstract explanation which she funds in the shapes, colors, and compositional dynamics of the work. In her process, she reveals both intellect and potential for further, creative growth.

Another student, writing in her second year with the program, discusses a local theatre production of *The Boys Next Door*. She was intrigued by the acting, and elaborates as follows:

> ...Steve Caverno who played Norman was very believable ...[Though] the play as a whole was very humorous..., it had a deeper meaning. The play showed the mentally handicapped as more than just people that we try to ignore when we look at them. It showed them as real human beings with real problems and feelings...The play used humor to bring about a lesson. The lesson is that the mentally handicapped are not people to be ignored, but they are people to be loved.

Though not as accomplished a writer as the freshman quoted first, and clearly not abstract in her thinking, she pushes beyond habitual ways of thinking to actively embrace the playwright's intent, determining for herself a new way of thinking about the mentally handicapped.

In the second year of the program, a sophomore also finds peace during a campus art event. He, too, begins by describing the contents and compositional elements of the works and then continues somewhat more broadly, reflecting upon the meaning.

> Joseph Pearson's exhibit delivers a message which all should take notice of in life. Through signs he paints the different directions which one decides to take in life and the results of such decisions. "The Corner Market' showed an African-American woman in her thirties...Peeling potatoes, she seems happy with herself, her job, and her life. She sends the onlooker a feeling of harmonious happiness. As an onlooker, I felt that I could be happy with my life....Mr. Pearson captured the very essence of happiness in this woman....[and] made the audience look inside themselves [to] the choices we make to stop, yield, or go.

The discussion has some similarity to the mode of the freshman work in its formal basis as well as to the focus on human behaviors found with the second writer, however, this sophomore works his way through more elements and recognizes the symbolic meanings of individual elements before summarizing the show with *The Corner Market*. His reflective strength comes from his growing sense of direction in the essay and developing conceptual skill.

Three years into the program, student reports became considerably more reflective. For example, *The Illusion* was performed in the campus theatre and this junior selects the setting as the most interesting aspect of the play.

> All the action occurs in the cave of Alcandre, the magician. Pridamant comes to Alcandre early in the play to ask [the magician] to help him find his son. Alcandre then shows him four illusions...[which] unfold in a lower, kind of hollowed

out section of the cave. One of the most interesting aspects of the scenery is the torches that are attached to the narrow, vertical beam-like structures located near the back of the cave. Toward the end of the play, we learn that the "Illusion" that is the theme of the play is love. These torches represent this love in that they burn throughout the play, and, during moments of high passion, the fire in the torches intensifies.

The most important aspect of the setting is that, for the most part, it does not change. While most people watching this event paid the closest attention to the theme of love..., the theme that I thought was most interesting was that of the theatre, in particular drama, itself. During the play, Pridamant keeps expressing confusion over the change of names of the characters. Alcandre consistently responds to Pridament by saying that the names are not important. In saying this Alcandre reveals a fundamental truth about dramatic theatre..., a truth that is emphasized by the unchanging setting. This truth is that all drama has basically the same plot...The play begins with a circle of people. Early into the play, one or more of the characters does something to upset the balance of relationships among the circle, and this upset in balance is usually due to love...As a result of this [imbalance]...the characters causing the upset usually die, as in the case of Romeo and Juliet. this is exactly what occurs in the illusions...The principle of unchanging plat is brought out by the unchanging setting...

Reading across the reports, development associated with the art reporting appears to be open throughout the collegiate years. Students gradually move along a continuum on each attribute, with genuine inquisitiveness appearing late in the process, along with strong technical and conceptual writing skill. These findings in no way conflict with the results of previous quantified study. However, in their own voices the students reveal their gradual movement away from concern for self towards a more objectified view of the world. These distinctions cannot be discerned quantitatively, only through close reading of individual papers are we able to see the changing world view. With the change in world view, we find changing aesthetic considerations; the freshman seeks literal understanding in the formal el-

ements and composition of individual artworks, the sophomore hazards a change in attitude based upon observed human relationships and compositional dynamics, while the upper level student uses these same elements as a metaphoric cue to the structure of the form.

Orientations revealed in student writings can be qualified as aesthetic in the following ways: art mimics life (mimetic), art expresses life (expressive), art is institutionalized (institutionalism), and art reveals point of view (feminist, open theory, instrumentalism). Most beginning students in the program begin with more literal aesthetic orientations; with exposure to art and continuing education, they explore more complex orientations.

Unexpectedly, I find that though non-traditional students often have more life experience upon which to draw, their ability to think and write more reflectively appears to develop in ways remarkably similar to their younger collegiate peers. The younger students even have an advantage in that they are usually campus residents and attend more events per year than their older classmates.

In a qualitative, interview-based study of student experiences in the first year of law school, Patton (1991) discerned that the higher achieving students understood when their professor modeled legal reasoning as a teaching strategy. In a similar vein, students in honors who attend to the one page, program guidelines for art reporting (developed from the Feldman Method of art criticism, see Feldman, 1987) are able to grasp both significant contextual information from the event and to devise a creative approach by which use that content. As with the law students who do not recognize thinking strategies demonstrated by their professor, students who fared less well in writing about art do not use phenomenological/creative strategies exemplified in the guidelines, nor do they develop their own.

Student writing about art is creative in that they develop intuitively, or by transferring criteria from other study, aesthetic approaches which parallel those of aesthetiticians. In reading through the writings of students in the program, strong aesthetic patterns emerge that relate to fairly well to the four global art dimension coded on the Stavropoulos Profile.

Implications for Future Research

Plans to continue examination of art reports include using the *Stavropoulos Diagnostic Profile* to make general assessments about student reviews of art events. The instrument performs robustly in diagnosing student writing about art. With the *SDP*, it may be possible to quantify effects for genre and style, as well as for students' major areas of study. Such information will assist program planners in packaging the arts across the college. For example, it already seems apparent that musical programming would become more approachable for honors undergraduates if accompanied by substantial program notes. Qualitative examination using categories associated with reflective attributes will continue as well, in support of the premise that college experiences in honors should be extended ones.

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Incorporating Art Criticism into the Studio Curriculum: Assessing Understandings

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Abstract

In this study, a variation of the Solomon Four Group Design was used to explore the effects of a traditional studio curriculum on high school students' understanding of visual art. Three groups of Drawing One students and one group of English One students participated in the study. One beginning drawing class received a traditional studio curriculum. Two classes of beginning drawing students received a "semi-inclusive curriculum" incorporating studio projects with conversations and written assignments related to well-known works of art (i.e., art criticism). The English One group received no art instruction. Results demonstrate dramatic increases in students' understanding of artworks when criticism activities of talking and writing about artworks included with and related to required assignments in the traditional studio class.

Teaching for understanding has become a priority for educators in recent years. Although "most teachers could testify to the importance of teaching for understandings" research suggests that most students do not understand concepts nearly as well as they might (Perkins & Blythe, 1994, p. 4).

Conceptual understanding entails more than memorization of factual information (Efland, Koroscik, & Parsons, 1991; Prawat,

1987). "Understanding is a matter of being able to do a variety of thought-demanding things with a topic—like explaining, finding evidence and examples, generalizing, applying, analogizing, and representing the topic in a new way" (Perkins & Blythe, 1994, p. 6). Developing and guiding the progress of conceptual understanding in students requires that the instructional process be guided by ongoing assessment. Ongoing assessment generally takes several forms, with thought-demanding performances on the part of students verifying their understanding (Simmons, 1994, p. 22).

In the visual arts, assessment of conceptual understanding is often inferred from the completed studio product. Summative assessment of this kind may not be a good indicator of the cognitive steps students took in developing their ideas or the depth of students' conceptual understanding.

Background to the Study

My own experience as a former high school drawing teacher may serve to illustrate this point about assessment based upon studio products. In our high school, the Drawing One curriculum included study of the principles and elements of art, contour line, perspective, color theory, and value. Each of these fundamentals was taught using step-by-step procedures.

For example, the study of value was divided into three parts. First, students received instruction in how to successfully complete a traditional value scale. Next, they participated in a series of blending exercises. Then, students were required to represent a geometric solid using the shading techniques developed in the previous value scale and blending exercises. To complete this assignment, class members were provided a spotlight and a small three-dimensional wooden shape. The room was darkened and each student positioned her or his spotlight so that one side of the shape was fully illuminated. Instructions were then given on how to represent the light's direction by gradually darkening the surface of the object as it receded away from the light source.

Beginning students found the rendering of geometric shapes difficult. Nevertheless, completed drawings suggested that most stu-

dents understood the principles involved in rendering a three-dimensional object on a two-dimensional surface.

To test for understanding, students were given a final drawing assignment. They wereasked to render a geometric object (different from the first) with the overhead lights on. No spotlights were provided during the assessment exercise. Students were directed to establish a light source in their drawings and to shade the object accordingly. More than half of the students in Drawing One classes failed to complete the second drawing successfully. They seemed unable to transfer learning from the previous assignment to the new task. Evidently principles about light underlying the previous assignment had not been understood.

Curricular Differences Between the Secondary and Elementary Art Programs

Although students' inability to transfer their learning from one studio assignment to another indicated a lack of indepth understanding on the part of beginning artists in our program, the art faculty claimedthat studio production encouraged higher orderthinking, improved problem-solving, and encouraged risk-taking. Developing skills in art-making was said to benefit all students. Those wishing to become professional artists were given opportunities to develop the skills needed to enter art schools on the post-secondary level. Students uninterested in becoming professional artists were supposed to gain skills they would need to understand, interpret, and appreciate works of art.

Elementary specialists in visual art were not concerned with preparing students for professional careers. Their mission was to enhance the understanding and appreciation of art in all students. Consequently, the elementary art specialists adopted a more comprehensive approach to art teaching. They incorporated art criticism activities of talking and writing about artworks as part of studio lessons. Assessment of student's learning included evaluation of studio products, oral comments, and written assignments.

Inconsistency of approach to art instruction across the grades was of concern to administrators in our school district. They favored

a uniform instructional approach within each clearly defined curricular area, which would begin in the lower grades and sequence into the high school courses.

Mandated Assessment of Elective Subjects

In 1994, the State Legislature passed the Public School Finance Act mandating an equal education for all students. Tax dollars previously allocated for affluent school districts would be cut, enabling poor school districts to receive funding increases. The loss of tax revenues in our school district caused program downsizing. In particular, elementary and secondary "elective" or "special" programs (e.g., visual arts, music, dance, and so forth) were called upon to provide "hard evidence" of student learning or lose funding, teaching slots, course offerings, and face possible elimination.

The high school art faculty was now forced to substantiate claims that the studio-based art curriculum prepared students for careers in the arts and enhanced their understanding and appreciation of artworks. The art teachers felt confident that the studio program prepared students for professional art careers. A number of students had recently been accepted into prestigious art schools. It was more difficult to determine however whether students who participated in art classes appreciated and understood artworks better than their peers who had not taken art on the secondary level.

To assess students' ability to understand artworks and to address differences between elementary and secondary art curricula, the following research questions were posed by administrators:

1. What do students understand about works of art as a result of their experiences in a studio-based curriculum?
2. Do students art understandings improve when art criticism activities (i.e., talking and writing about artworks) are included in the studio curriculum?

Review of Literature

Characteristics of Art Learning and Understanding

The components of learning which lead to art understanding have recently been detailed in a model developed by Koroscik (1992, 1992-1993, 1994). The Koroscik Model identifies two components which

are essential to developing art understandings: (a) the knowledge base and (b) knowledge-seeking strategies. The knowledge base is defined as "all of the accumulated knowledge, skill, and experience a student currently possesses including what he or she already knows about the material being studied (Koroscik, 1992-1993, p. 7). Knowledge-seeking strategies are defined as "the cognitive steps a student takes to construct new understandings, seek new knowledge, and apply previously acquired knowledge, skill, and experience " (Koroscik, 1992-1993, p. 7).

For art understandings to occur, there must be interaction between the knowledge base and knowledge-seeking strategies. This interactive process is known as transfer. Alexander, Schallert, & Hare (1991) define transfer as "build[ing] a meaningful framework ... facilitate[ing] the interchange between what is already known and what is to be understood" (p. 331). In other words, students must be able to access information in the knowledge base and be able to apply it flexibly and appropriately in diverse and sometimes novel contexts (Feftovich, Spiro, & Coulson, 1993). In contrast, students who possess knowledge that is relevant for understanding something but areunable to access that knowledge when they need it are said to experience "access failure" (Koroscik, 1992-1993, p. 7). Individuals experiencing access failure cannot transfer what they know to other situations. The inaccessible information has become essentially useless (Koroscik, 1992-1993).

Threat to understanding: Reductive bias.

The knowledge base and knowledge-seeking strategies can be effected by reductive bias (Efland, 1997; Short, 1995a, 1995b). Reductive bias has been described as "a proclivity toward the strategic mismanagement of complexity involving various forms of oversimplification" (Feltovich, Spiro, & Coulson, 1988, p. 1 0). When reductive bias effects the learner's knowledge base, intricacies of complex concepts are missed, transfer impeded, and misunderstandings encouraged (Efland, 1997, Short, 1995a). When reductive knowledge-seeking strategies are employed, more effective search strategies are misdirected or ineffective, thereby limiting the cognitive steps which enable students to construct new understandings, seek new

knowledge, and/or apply previously acquired knowledge (Short, 1995a).

Developing Art Understandings.

Talking and writing about works of art (i.e., criticism) has been described as "language about art that is thoughtful and thought-out, for the purpose of increasing understanding and appreciation of art and its role in society" (Barreft, 1993, p. 18). Critical activities can include describing art, interpreting art, judging art, and theorizing about art (Weitz, 1964).

Guided critical activities appear essential to developing a student's understanding of artworks. Without specific instruction in looking and interpreting works of art, students seem unable to progress beyond an innate sense of likes and dislikes (Dunnahoo, 1993) or go beyond interpretations of artworks as though they were inkblots (Koroscik, 1990). In contrast, students who engage methodologically consistent model of looking and interpreting works of art are likely to increase their knowledge base, develop effective knowledge-seeking strategies, and enhance their understanding of unfamiliar artworks (Anderson, 1993; Koroscik, Auseon, Kowalchuk, & Shere, 1992).

Methodology

In our high school, art fundamentals such as art principles and elements, composition, and skill development were studied extensively only in beginning drawing classes. Therefore only Drawing One classes were selected to participate in the research.

Design

A variation of the Solomon Four Group Design was used to determine whether, and in what way, the studio-only and "semi-inclusive" studio curriculum (i.e., art curriculum incorporating talking and writing about well-known works of art with studio activities) influenced students' art understandings.

Incoming ninth-graders were randomly assigned to all required courses (e.g., Science One, Math One, English One, Drawing One and so forth) by computer. From these randomly formed course sec-

tions, three of 16 possible Drawing One sections (n=18, n=24, n=14) and one of 26 possible sections of English One students (n=28) were randomly selected as for participation in the study.

Each group was assigned one of three instructional treatments which was presented daily for a period of 50 minutes over the 18 week Spring semester. Two sections of Drawing One were exposed to the Ad semi-inclusive" studio curriculum which incorporated discussions and writing assignments related to well-known works of art with studio activities. One of these classes was pretested, the other received no pretest. A single class of Drawing One received the traditional studio-only art curriculum without a pretest. The English One students received no art instruction and no pretest. All groups were post-tested.

Participants

Only ninth grade students were enrolled in Drawing One. These particular ninth-graders were assumed to have little or no background in visual art since ninth grade students with an art background were automatically placed in Drawing Two by counselors.

Materials

Into The World There Came A Soul Called Ida (1929-30) by Ivan Albright was selected as the artwork for pre and post-testing. This painting was chosen because it generally elicits strong reactions from high school students. Remarks are generally negative IV reflecting age and gender stereotypes. It was of interest to determine whether students who received instruction in systematic methods of looking at artworks, might reverse these initially negative view to a more empathetic interpretation.

Further, Albright's painting was well-suited to the activities included in the Drawing One curriculum. *Ida* is considered highly realistic (Cheney, 1 970), exhibits finely developed technique, and contains rich detail (Rose, 1975). In *addition, Into The World There Came A Soul Called Ida* provides many opportunities for discussion and writing activities, appears in visual art textbooks (e.g., *Varieties of Visual Experience)*, and has been discussed in the scholarly literature.

Procedures

A single section of Drawing One students were pre-tested on the first day of the semester. The remaining sections of Drawing One and English One were not pre-tested. All four groups were post-tested during a pre-assigned day of finals week.

The same artwork (i.e., *Into The World There Came A Soul Called Ida)* and the same instructions were utilized at both pre and post-test. After distribution of booklets had been completed, the teacher read the written instructions found on page one of each test booklet aloud: "Write about what you see and what you know about this artwork' (pause) "Are there any questions?" (pause) "You will be given 30 minutes to complete your writing" (pause) "You may begin."

Data Analysis

Qualitative data from the pre-test and post-test were analyzed using *The Diagnostic Profile* (Stavropoulos, 1992). *The Diagnostic Profile* is the only known assessment instrument proven to be a reliable and valid indicator of students' cognitive functioning as they examine works of art (Stavropoulos, in press). The *Diagnostic Profile* is designed to assess student's written responses for items related to the knowledge-base, knowledge-seeking strategies, higher order/lower order understandings, and misunderstandings.

Understanding.

An open coding process was used to identify, categorize, and score informational units within pre-test and post-test responses for each participant (Strauss & Corbin, 1990). Units of information consisted of words or groups of words related to formal, descriptive, interpretive, and historical dimensions (Stavropoulos, 1992, 1992-1993a, 1992-1993b, in press). Lower-order understandings, higher-order understandings, and misunderstandings within these categories were tallied by considering the clauses, sentences, and/or paragraphs providing the context for each unit (Stavropoulos, 1992,1992-1993b, in press). Though the *Profile* codes for quantitative examination, data were examined qualitatively so as to better reveal the qualities found in student responses.

Dimensions.

Written post-test responses of the English One and Drawing One class utilizing the standard curriculum were also evaluated using by dimensions quantitative measures (Fraenkel & Wallen, 1990). It was of interest to determine whether students completing the standard Drawing One curriculum gained greater understanding of *Into The World There Came A Soul Called Ida* than English One students who had not taken beginning drawing in high school. Mean scores from formal, descriptive, and interpretive dimensions from each group were examined within an independent measures experimental design. A two-tailed test p .05, t(40) =±2.021 was used for comparisons in use of dimension.

Findings

Qualitative Data Analysis

Semi-inclusive art curriculum: pre-test/post-test and post-test only of students in the pre-test/post-test and post-test only groups receiving the semi-inclusive studio curriculum were similar. Posttest comments in both groups were well organized, detailed, and thoughtful. Formal, descriptive, interpretive, and historical dimensions were referenced with regularity and few misunderstandings were found. The similarity of responses between groups on the post-test indicated that improvement in students' art understandings was due to the semi inclusive curriculum rather than to the effects of pre-testing. Comparison of pre-test and post-test data from the group receiving the semi-inclusive curriculum revealed dramatic progress in students' ability to understand *Into The World There came A Soul Called Ida*.

Standard art curriculum, post-test only group. Drawing One students experiencing the standard art curriculum spent considerable time during the semester studying formal qualifies. It was expected, therefore, that the responses of these students would contain numerous references to the principles and elements of art and composition. Surprisingly, analysis of post-test data revealed few formal references. The number of descriptive references was also low. Formal and descriptive references tended to be lower order. Most student comments in this group were interpretive in nature. However, the interpretations were considerably off-track, amounting to no more than

"wild guesses." Understandably, scores for Misunderstandings were high. No historical references were found.

English one curriculum, post-test only. Students in the English only group seemed unsure about how to begin their responses. Students spent most of their time Scrutinizing *Into The World There Came A Soul Called Ida*. When writing finally began, only brief comments were -made recorded. Analysis of these comments revealed high numbers of descriptive references followed b y approximately equal numbers of formal and interpretive remarks. Further examination of responses disclosed primarily lower order understandings and misunderstandings. No historical references were found.

Quantitative Data Analysis

The independent measures t statistic revealed no significant difference between the Drawing One (standard curriculum) and English One students on their understanding of formal qualities (t=1.37) or descriptive content (t=.690). However, a significant difference between Drawing One (standard curriculum) and English One students was found in the Interpretive Dimension (t=2.05) t(40) = t2.021, $p<.05$. Drawing One students made far more interpretive comments than did English One students.

A point estimate of the population mean difference was then made for the Interpretive Dimension and found to be 1.13 while the interval estimate placed the mean between .411 and 2.98 at 80% confidence, = 1.303.

Group	Formal	Descriptive	Interpretive
Drawing One (standard curriculum)	Mean 6.94 **SD** 1.20	Mean 7 **SD** 2	Mean 5.94 **SD** 1.56
English One	Mean 6.19 **SD** 1.92	Mean 7.38 **SD** 1.47	Mean 4.81 **SD** 1.78

Summary Table: Means and Standard Deviations for Drawing One and English One Groups on Selected Dimensions of the diagnostic Profile.

Discussion

High school art teachers in this study had agreed to supply "hard data" requested by the administration in an effort to justify and maintain their studio-based art curriculum. However, data analysis revealed that participation in the traditional studio-based curriculum did not significantly enhance students' ability to understand and appreciate works of art as had been claimed.

Finding One

Students in Drawing One, exposed to the standard curriculum did not perform better on the post-test than English One students who had not taken any secondary art classes. It is possible that Drawing One students, accustomed to peer critiques of class assignments, connected their art learning to works of art created in a classroom setting. Students may have assumed that artworks differing from those they created were subject to different criteria. Art teachers, however, assumed that students would easily recognize similarities between formalities in their own compositions and formal qualifies found in the artworks of professionals and that they would readily transfer learning to the new context.

However, "transfer is highly context dependent. Much of what a student understands is embedded in the original learning context" (Koroscik, 1992-1993, p. 7). Transfer of knowledge, a higher-order thinking skill, requires students to extrapolate concepts from the original learning context and apply them appropriately in another context (Gick & Holyoak, 1990). Since the Drawing One curriculum was not structured to encourage transfer of art learning, students were unable to apply what they had learned about the principles and elements of art to understanding and appreciating *Into The World There Came A Soul Called Ida* by Ivan Albright.

Finding Two

Students exposed to the semi-inclusive curriculum (i.e., studio curriculum plus a methodologically consistent model of criticism involving writing and talking about artworks), were able to transfer what they learned *to Into The World There Came A Soul Called Ida*. Responses of both the pre/post test group and the post test only group

were organized, detailed, and extensive. Some responses resembled those of art domain experts.

This finding was attributed to the structure of the semi-inclusive curriculum which required students to talk and write about well-known artworks, their own creations, and artworks created by their peers. The Drawing One curriculum also required teachers to make specific connections between concepts taught in class and similar concepts found in well-known works of art and to engage in ongoing evaluation of students' progress.

Implications

This study was undertaken, in part, to discover how and in what ways a studio-based art curriculum influences students' ability to process, understand, and appreciate works of art. The research was also initiated, in part, to recover whether students' ability to understand and appreciate works of art improves when art criticism activities are incorporated with the studio curriculum and instruction drives assessment. Only beginning drawing students with no art coursework on the secondary level participated in the research.

The analysis of data revealed that Drawing One students' ability to appreciate, interpret, and understand works of art dramatically improved when criticism activities (i.e., writing and talking about artworks) and continuous assessment of students' performance were incorporated into the existing studio curriculum. Beginning students who were encouraged to discuss and write about well-known works of art in conjunction with, and relationship to, their own art-making activities were able to give lengthy, accurate, detailed descriptions of *Into The World There Came A Soul Called Ida*. Formal qualities and descriptive content of the painting were explicitly described and the interpretations of many students resembled those of domain experts. Students, whose caustic pre-test remarkswere based on age and gender stereotypes, exhibited compassion and sympathy for *Ida* on the post-test. Beginning artists in Drawing One who experienced the traditional studio curriculum (i.e., without criticism activities) made brief, derogatory, and insensitive comments on the posttest about *Into The World There Came a Soul Called Ida* . These students, who experienced the studio-only curriculum were as unable to describe, un-

derstand, and interpret Albright's painting as English One students who had no background in the arts from secondary level coursework.

In a previous study, university art majors, whose undergraduate programs emphasized the principles/elements of art and studio activities, used (i.e., transferred) their prior knowledge of formal qualities to help them understand unfamiliar works of art (Short, 1993, 1995a, 1995b). Their understanding of the new artwork was, however, limited to the Formal Dimension. These students were unable to move their thinking into the Descriptive or Interpretive Dimension, even when it was appropriate to do so. As aresult, undergraduate art majors possessed an oversimplified understanding and misconceptions about works of art characteristic of reductive bias.

In the present study, beginning high school students were also exposed to an art program emphasizing principles/elements of art and studio activities. Therefore it was expected that they too would limit their understanding of unfamiliar artworks to the Formal Dimension and in so doing, also exhibit the oversimplified thinking symptomatic of reductive bias. However, reductive bias was not found. Beginning high school students were unable to transfer their knowledge of formal qualities to the painting *Into The World There Came A Soul Called Ida*, a painting unfamiliar to them. Evidently a one semester study of the principles and elements of art is not sufficient for reductive bias to develop in students' thinking about works of art. Additional studies will be needed to determine when reductive bias begins to emerge in students' thinking about artworks and what factors contribute to its development.

Author Note

Portions of this paper were presented at the annual meeting of the American Educational Research Association Symposium, *Diagnostic Assessment* in Action, April, 1996.

An expanded account of research data and findings (including statistical tables) may be found in *Studies in Art* Education (in press).

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Deepening Art Understandings Through Supplemental Use of Interactive Multimedia

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Abstract

The purpose of this study was to investigate the effectiveness of new technology as a supplemental resource for art history survey students. Use of an interactive multimedia (IM) computer program was compared to traditional slide study in a counterbalanced design. Subsequent analysis of students' written responses to works of art revealed that students who began studying with IM searched more extensively for information and demonstrated significantly greater higher- and lower-order understandings than control peers, and that these gains had carryover effects. However, their essays also revealed more misunderstandings during the first posttest and contained significant significantly greater misunderstandings at the second posttest. The results of this study suggest that for students familiar with the technology, IM is a highly effective instructional format for facilitating insightful responses to works of art. However, students, especially those lacking MI skills, may make mistakes as they actively construct a knowledge base.

The art history survey, a time-honored tradition on many college campuses, is undergoing radical revision (Collins, 1995). Both the

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structure and content of the survey have been impacted by ideological issues emerging the last two decades from feminism, multiculturalism, and postmodernism (Silk, 1995). The Fall 1995 Art Journal is devoted to a series of articles describing the reconceptualization of the survey from a chronological introduction to the great masterpieces of Western art, to a thematically-taught global survey, including a much broader selection of works.

Educators are also questioning whether traditional pedagogical methods used in the survey are adequate for meeting a primarygoal of educating student response to works of art (Condon, 1995; Hales, 1995). The instructor-moderated slide lecture, for example, is an often used but passive methodology that poses a number of problems for the learner. In this large lecture format, students are shown numerous slides and presented information at a rapid rate under low light conditions (Kemp & McBeath, 1994). Due to the size of these classes and the extent of material to be covered, there is often little time for questions or discussion about specifc works of art (Condon). Study of artworks outside of class is generally undertaken through independent slide study.

Performance is often closely correlated with the effectiveness of instructional methodology. Survey students' posttest essays about works of art reveal rote memorization of isolated and superficial facts about artworks (Gleeson, in press), routine misuse and misapplication of basic concepts and misinterpretation of subject matter (Koroscik, Short, Stavropoulos & Fortin, 1992), and difficulty in analyzing and interpreting works of art (Sowell, 1991).

Current mainstream thinking in education recognizes the need for instructional situations in which students take an active role in learning, and many educators have embraced the pedagogical philosophy of constructivism. An outgrowth of contemporary cognitive psychology, constructivism challenges the traditional Aristotelian model of instruction in which the teacher selects knowledge to impart as objective and authoritarian truth (Gregory, 1995) and focuses instead on the learner's role in determining meaning, problem solving, and constructing a world view based on personal experience (Simpson, 1996).

Cognitive-constructivist principles are the design basis for a relatively new instructional format (Reeves, 1993) that holds promise as a context for studying works of art (Dunn, 1996; Gregory, 1995). Interactive multimedia (IM) is being widely explored in colleges and universities across the country and is touted as highly influential in terms of learning outcomes (Kearsley, 1992). One apparent reason for its enthusiastic reception is that interactive multimedia answers today s demand for an instructional methodology in which students are actively involved in the learning process. Another reason for its acceptance is that IM programs are designed to work the way people think. Because information is presented in a non-linear fashion, IM permits students to select and link information from a vast database, constructing knowledge in the order best suited to their needs and interests.

Increasing numbers of college art educators are recognizing the potential of interactive multimedia and its various applications in the classroom. Dunn (1996), for example, advocates IM not only as a tool for creating art, but also as an instrument for research, curriculum development, and assessment. Gregory (1995) asserts that IM has the potential to "change the way art is taught, the way students learn about art, and, ultimately, how weconceive of art education" (p. 7). However, until now, no research has been published to support the claims of IM use in college art contexts. In fact, only a handful of studies (Nichols, 1993; Pichayapaiboon, 1987; Waugh & Jacobson, 1989) have reported the effect of related instructional formats, such as interactive video, in art appreciation courses.

The promise of interactive multimedia as a context for studying works of art coupled with the interest in improved instructional methods in art history survey informed the design for this study. Two a priori research questions were investigated: (a) Is interactive multimedia more effective in developing students' abilities to discuss works of art than slide study? (b) With respect to learning outcomes, does IM use impact students' level of understanding (higher-order, lower-order, and misunderstandings) and direct students' choice of search strategies in different dimensions of art understandings (formal, descriptive, interpretive, and historical)?

Gleeson (in press) developed the IM program used in the study as an instructional resource for students enrolled in Art History Survey I at the University of North Texas, specifically to help learners acquire and retain a deeper understanding of artworks and to facilitate the transfer of skill gained to future events. The content of the program corresponds to units of study in the survey course, including Early Civilizations and Greek Art, the units targeted for this study. The program allows for interactive exchange and movement among information about a variety of artworks (For a complete description, see Gleeson).

Method Sample

Eighty-three undergraduates from one section of an art history survey course volunteered as subjects for this study, receiving extra course credit for their participation. Subjects were randomly assigned to one of two treatment groups which were similarly composed in terms of gender, ethnic background, age group, and college major. During the semester, 35 students were eliminated from the study either by withdrawing from the course or failing to meet the inclusion criteria of completing study timesheets and taking both posttests. Forty-eight students completed the study.

Variables

The two supplemental instructional methodologies served as the independent variables. Dependent variables included four indicators of student achievement: higher order understandings, lower-order understandings, misunderstandings, and the number of dimensions of art understandings accessed.

Several potential covariates were identified, including subjects prior knowledge, age, gender, ethnicity, and college major. Because the dependent variable resulted from students responsesto one of two different artworks shown, slide difference was examined as a potential covariate. This study was also concerned with and analyzed study time as predictor variable. Design The study employed quantitative methods in a counterbalanced design which included a pretest. During the first course unit of study, one group of students studied slide sets while another used an IM program outside of class.

During the next unit of study, the groups switched treatments to control for computer familiarity. On posttests given at the end of each unit, students were asked to write a critical analysis of an unfamiliar work of art representative of the historical period under study. Student achievement was measured by the Diagnostic Profile of Art Understandings (Stavropoulos, in press).

Procedure

A pretest was administered prior to the initial treatment, followed by the first posttest at the end of the unit on Early Civilizations, and the second posttest at the end of the unit on Greek Art. For the pretest, a slide of Marc Chagall s The Birthday was projected onto a screen. Without mentioning specific dimensions, the test administrator asked students to write what you see and what you know about this slide. Participants were allotted twenty minutes in which to complete the pretest.

After the pretest, the course instructor gave an illustrated lecture on the categories of art information most often considered by art historians and art critics, and discussed guidelines for students posttest essays. On the first and second posttests, students wrote about one of two artworks projected on a screen. Students sitting in even-numbered seats wrote about the slide on the right; students in odd-numbered seats wrote about the slide on the left. Slides selected for the Early Civilizations posttest were The Fitzwilliam Goddess and The Citadel at Tiryns. The slides for the Greek posttest were the Temple of Concord and the Temple of Ceres. In all cases, these works of art were representative of sculpture or architecture of the culture studied, but were not works shown in class, in the text, in slide study, or on the interactive multimedia computer program. Students were asked to discuss the work assigned with regard to all relevant categories of art criticism, and were again allotted twenty minutes in which to complete the posttests.

Measures

Prior to scoring essays, a literature review was compiled for each work of art about which subjects wrote. Sources were art history texts, including the course textbook, as well as input on slide lecture

content from graduate assistants in the art history survey. The analyses, descriptions, interpretations, and judgments of the artworks formed a baseline from which students responses could be compared and validated.

Scoring of students written statements was undertaken by boththe instrument s author and by the researcher after extensive training in use of the Diagnostic Profile. Both scorers worked blind as to the experimental condition of subjects. Writing samples were analyzed for references to categories of lower-order understandings, higher-order understandings, and misunderstandings within four dimensions of art understanding.

Statistical Analysis

T-tests identified ethnicity, college major, and slide difference as covariates for certain outcome variables. ANCOVAS were conducted to control for the effects of these covariates when appropriate. The criterion chosen for acceptance or rejection of the hypotheses was a significance level of .05.

Results

During the first unit of study, Early Civilizations, Group A was assigned to the control treatment (slide study); Group B utilized the experimental treatment (interactive multimedia). The first posttest means indicated that the IM group demonstrated a higher incidence of lower-order understandings, higher-order understandings, misunderstandings, and a higher number of dimensions accessed. Analysis of covariance revealed a significant effect for higher-order understandings ($F\ [1,44] = 4.30$, $p < .05$).

For the second unit of study, Greek Art, the groups switched treatments. Group B was assigned to slide study and Group A used the interactive multimedia program. Although the IM group had a higher incidence of lower-order understandings, the slide study group (subjects that used IM in the first experiment) still demonstrated more higher-order understandings, more misunderstandings and accessed more dimensions, indicating a carryover effect. In this second experiment ANCOVA revealed a significant effect for both misunderstand-

ings ($F[1,45] = 6.75$, $p = < .05$), and dimensions ($F[1,45] = 10.04$, $p < .05$).

FIRST POSTTEST	Group A (n=25) Slide Study		Group B (n=23) IM	
Learning Outcome	Mean	SD	Mean	SD
LO Understandings	15.96	5.88	16.09	4.94
HO Understandings	3.48	2.16	4.74	2.47
Misunderstandings	1.60	1.16	1.70	1.15
Dimensions Accessed	3.72	.46	3.78	.42
SECOND POSTTEST	**Group A (n=25) IM**		**Group B (n=23) Slide Study**	
Learning Outcome	Mean	SD	Mean	SD
LO Understandings	23.12	7.67	21.22	7.03
HO Understandings	1.56	2.02	2.09	1.68
Misunderstandings	1.36	1.11	2.26	1.42
Dimensions Accessed	3.08	.40	3.52	.51

Summary Table—Means and Standard Deviations for Learning Outcomes.

Discussion

The results of this study indicate that IM not only impacts students' level of understanding and use of search strategies, but also "offers new ways of learning how to learn" (Marchionini, 1986, p. 9). Students in the first experiment who studied the art of Early Civilizations with interactive multimedia accessed more dimensions, demonstrated more lower-order understandings, and had significantly more higher-order understandings in their essays than students who supplemented their study with slides. This finding is consistent with prevailing theoretical models that claim IM use is highly influential in terms of learning outcomes, specifically in promoting the construction of deep meaning and a problem-solving approach to learning (Kearsley, 1992). It also supports research on the effects of related instructional technology in a college art context (Pichayapaiboon, 1987; Waugh & Jacobson, 1989).

In the second experiment, the same group, although assigned to slide study for the unit on Greek art, still demonstrated more higher order understandings and accessed significantly more dimensions in their essays than the group using interactive multimedia for the first time. It is possible to assume that use of IM sets up a whole new way of learning that is carried over into other instructional environments. Kearsley (1992) notes that most students adopt "a different type of learning style" (p. 109) when using interactive multimedia. Anderson (1988) explains that interactive learning environments foster the development of metacognitive skills, such as strategies that make learning more efficient.

Unfortunately, this carryover effect seems to apply to misunderstandings as well. IM users demonstrated more misunderstandings than the slide study group in the first experiment, and significantly more misunderstandings in the second experiment when they were studying slides. The IM literature suggests that misunderstandings can be a function of learners' lack of experience with the technology. Novice learners can get disoriented by the vast amounts of information or distracted by the demands of the navigational system, missing relevant material or forming incorrect interpretations of the information (Marchionini, 1986).

It is interesting to note the effect of the order of IM use on the control group. Students who used the IM program in the second experiment after studying slides did not do as well as the comparison group in terms of higher order understandings and search strategies. A possible conclusion is that students whose study of art is conditioned by the passive viewing of slides may be closed off in their thinking to the deeper understandings possible with the IM format.

Conclusions

Although the generalizations drawn are somewhat limited by the size of the population, the results of this study indicate that interactive multimedia can serve as an effective tutorial for art history classes, that it is superior to traditional slide study in terms of higher-order understandings and use of search strategies, and that it has carryover effects. Moreover, this research shows that the effectiveness of inter-

active multimedia is not limited to the reinforcement of introductory level art content. This study also suggests that students must develop a familiarity with IM technology to optimize the advantages of interactivity and non-linear learning, and to decrease the possibility of misunderstandings.

The scarcity of studies on the application of interactive multimedia to art education and art history points to a full research agenda. Certainly, replicative studies with larger populations are needed, as are investigations of the effect of students' skill with and attitude toward use of IM technology,and the long-term effects of interactive multimedia on art understandings. Future studies might also include multiple- method evaluations which include both qualitative and quantitative methodology, in order to provide the field a broader view of IM's impact on learning.

Author Note

Additional research data and findings are reported as Interactive Multimedia: An Alternative Context for Studying Works of Art, see Studies in Art Education (in press).

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ArtWORKS: School-to-Work Transitions Through the Arts

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Abstract

A summer school-to-work employment program, ArtsWORKS, in Arizona, employs youth ages 11-21 as apprentices with arts projects for seven weeks. The projects are managed by ArtsWORKS which is supported by local, state, national and private sources. This article contains information about the third summer of the program, including an assessment of the program by this author. The data was collected through questionnaires, student and artist/teacher journals, and anecdotal sources. This author credits the seven week program with positive changes in students' self-efficacy, increased awareness and perception of art in their neighborhoods, and more insight about the workplace. Importantly, this program is seen to sustain creative and academic skills through the summer.

Introduction

ArtWORKS is an arts-based, school-to-work summer employment program that engages low income inner-city teenage youth as arts apprentices within their communities. The seven-week program is highly regarded in southern Arizona for its effectiveness in helping youth make connections between school and work and learning through the arts. In 1995, this author helped facilitate a study that assessed this program. This study examines the effects of arts-related apprenticeships on the attitudes of youth about art, school and their communities. We looked at effects on perceived self-efficacy on tasks related to arts disciplines, academic and employment skills, and literacy skills. This article will describe the ArtWORKS program and the results of the program assessment.

About ArtWORKS

Sponsored by the Tucson Pima Arts Council (TPAC), ArtWORKS receives support from local, state and federal sources (NEA, Job Training Partnership Act (JTPA), and from private foundations as well. The program engages middle and high school youth (11-21 years old), primarily from Pima County (AZ) to work with artists and craftspeople in a variety of community-based art projects. Most importantly, these young people had the experience of working closely with professional artists to design and complete public art projects. Selected adolescents receive minimum wage for participating in a six hour work day, five days-a-week. There is some self-selection as several students opted to repeat the program. Youth are recommended to the program from several city and county agencies; descriptions of each job site and its special nature are found in Appendix A. Two of the projects include two days of academic work per week.

There are some important characteristics of the TPAC Summer Arts program. First, the employment and artistic experiences that participants receive provide a taste of responsibility that comes with having a job. They are required to come to work on time, dress and behave appropriately. Second, it provides opportunities for youth to engage in completing a major art project, often in their own neighborhoods. This requires that participants learn new tools and skills. The nature of the projects also require that they use basic skills (such as language arts, mathematics and critical thinking). In addition, ArtWORKS includes a literacy component that is reinforced by required journals of participants. Finally, ArtWORKS is significant in that the artist/teachers are chosen for their recognized artistic abilities as well as for their ability to teach and work well with young people.

Typical ArtWORKS projects completed include a large commemorative tile mosaic piece for a new park, a large painted mural of lily pads and cool water for a wall of the water company building, handmade paper boxes sold at the local art museum gift store, and a series of tile mosaic panels for a highway overpass that cuts through an urban native American reservation. TPAC's Multimedia Arts Education Center provides four media labs where students in the ArtWORKS program learn to produce video, computer graphics,

computer animation and desktop publishing. Typical projects completed by these youth include publications about local neighborhoods and communities, animations for the Arts Channel cable television bulletin board, and a documentary on public art. (See Appendix A)

As a school-to-work program, ArtWORKS is unique in that it includes a strong arts component which allows the participants to learn basic job skills while engaging in arts experiences. The experience for many of these students, as reflected in their journals and conversation, shows that art can mediate learning, provide a basis for understanding and a sharing of feelings and emotions. It demonstrates that " art is a method for finding equilibrium between man and his world, in the most critical and important stages of his life" (Vygotsky, 1971, p. 259). The program also provides experiences for young people that develop their abilities to analyze, revise, appreciate..."as the first critic of an individual's efforts is the maker himself (Eisner, 1994, p.43). This process is very important for adolescents who are trying to connect their inner and outer worlds.

Evidence from research in the past twenty years reveals that experiences in the arts helps to mediate learning. A study in an inner city school showed that the contact with the arts helped to develop basic academic skills, such as perception and the ability to deal with abstractions (Webb, 1982). In addition, other studies in vocational education showed that arts experiences improve students' self-esteem and interpersonal relationships (Smith, 1980). Arts experiences have an impact on students' lives outside the world of school. Eisner (1987) showed that fine art experience encourages the development of perceptual skills and conventions, flexibility and literacy Hamblen (1995) also supports that art education has outcomes that go beyond the direct skills and discipline knowledge acquired.

The ArtWORKS program created a context that allows for youth to interact with professional artists in community-based projects that involve real world problems. As these student workers learn to use new art skills and tools, they are also using them to express their cultures and personalities. The ArtWORKS program acknowledges that the students are each capable of producing critical and creative work.

Methods of Assessment

The assessment included both quantitative and qualitative methodologies: participant observation, questionnaires (Appendix B), journals, weekly meetings. The author visited each job site several times, met with the artist/teachers and staff, and interacted with the student workers on the job. An ArtWORKS evaluation protocol was devised. Questionnaires targeted four areas: (1) student attitudes about art; (2) work and community; (3) their perceived self-efficacy in general and in discipline-based skills as revealed in their writing samples, language arts skills; and (4) their knowledge of the arts discipline. These were administered at the beginning and end of the seven-week session. Surveys addressing skills, created by the artist/teachers for each discipline, were also given at the beginning and end of the session. In addition, students and artist teachers kept journals and were encouraged to make regular entries relating to their experiences and what they were learning. The artist/teachers met weekly with staff and researchers to discuss the program and share ideas.

Findings

Results of Questionnaires

Of the 156 youth that participated in the 14 programs, 83 individuals in 11 of the groups took both the pre- and post-test questionnaires due to schedule changes, absenteeism and attrition. These 56 item survey questionnaires were given at the start and the end of the seven-week sessions. They included literacy problems and sought writing samples, as well as Likert-scaled responses. The questions dealt with the youth's attitudes about art, work, school and community, their interests and art awareness, and their perceived self-efficacy. During the pre-session training and planning meetings, the artist/instructors had significant input into the selection of arts and work experiences included on the questionnaire.

In addition, each artist/teacher prepared a discipline-based questionnaire for their group which asked about the student-worker's knowledge of the arts discipline. For example, the group that did ceramic tile mosaic work, or video production were asked about their knowledge of tools and processes related to those media.

Attitudes

Youth attitudes were determined through the questionnaires. (See Appendix B). They were asked how they felt about work, bosses, school, their neighborhood, and working with others. There was very little change between the pre- and post session responses. On the whole, however, the questionnaires showed that these youth felt that hard work equaled success. The average response from the pre- and post-test to that item was 3.54 on a four-point scale from strongly disagree to strongly agree. They felt that teamwork was important (avg. 3.55) and approximately half and half emerged on importance of friends and bosses (avg. 1.93), and on whether they made their own decisions or just went along with the group (avg. 1.95).

Literacy

Several of the questionnaire items were designed to generate writing samples on a range of topics. For example, instructed to use complete sentences, the students were asked what kind of art they liked the best. The kids reported that they liked a great variety of art. "Drawing," "cartoons," "computer art" and "comic books," were typical responses. There was a drop in the number of complete sentences used on the post-test (274/142). There was also a reduction in the number of books reported they read (49/29). There was an increase in the number of non-applicable (n/a) responses on the post-test (17/27). It may be that the questionnaire drew responses based on the influence of the just-ended school year and that the lower post-test results showed the distance from that experience.

The literacy problems and writing samples yielded mixed results. These were included to see how well the students followed instructions and used sentences more than to test for any specific concrete knowledge. The responses showed that they were paying attention to the test. For example, they were asked to list six Arizona towns in alphabetical order. On the post-test the average number of correct responses went up from 4 to 5 (that is a mean increase of 7%, from 78% to 85%). Asked to put a series of four social studies-type sentences into chronological sequence, they did less well. But, the average number of correct responses went up from 1 to 2, an actual increment increase of 9%. On a paragraph to be corrected for grammar

and spelling, there were eleven points. The whole group's average fell from 5.19 to 4.01, a drop of 11% on the post-test. There are many confounding factors in these figures. There were few controls possible, no standardized testing, and no random selection, therefore no statistical tests were done. It may be that the program's emphasis on literacy through the journals and other writing tasks focused student's attention on these areas.

Perceived Self-Efficacy

Perceived self-efficacy is amount of confidence an individual has in his or her own ability to perform task or solve a problem. It is a construct best explicated in Bandura's (1995) work; that perceived self-efficacy is related to success in school tasks. Students were asked to indicate how well they thought they could perform a particular task. Responses went from "I could not do it" to "I could do it easily on my own" in five scales. There was very little change over the seven-week program on most questions. For example, asked to what extent they felt they could use a new tool, the questionnaire showed little change in confidence level, going from 3.70 on the pretest to 3.73 on the post-test. However, there were a few items that showed stronger changes. Responses to the question, "To what extent could you design a poster?" yielded 3.62 on the pretest and 4.06 on the post-test, and, "To what extent could you design a logo?" went up from 3.66 to 4.09. Both these questions directly related to design tasks that students undertook in the course of the seven-week program.

Participant Evaluations/Survey Findings

"Please write down how you think the TPAC Summer Arts Job Program could help you?" This open ended question yielded some interesting results. The majority of the responses were about jobs and about learning in the arts. Differences between pre- and post-test could have been attributable to many things, but the program's emphasis on job skills training may have had greater effect in the end. The increase in comments in the third category, that having a job and making money was one way that the program could help, supports this. There is a very positive note in the increase in comments related to teamwork and its importance. The concept of school did not seem to enter in to this much; more people commented about what they felt about the

program at the beginning than at the end. A small number of responses were not applicable (n/a).

Arts Activities Assessment

From the questionnaires, we also know that these youth listen to the radio a lot (96.3% yes) and they go to the movies often (75% yes). They are confident in their ability to read, use a computer and operate a camera. They tend to like to work in a group (avg. 3.23 out of 4) and think that teamwork is important (avg. 3.55 out of 4). They strongly disagreed with the statement, "Bosses are more important to my happiness than friends." They also disagreed with the statement, "I usually let other people make decisions and I just go along." and with, "When I'm in a group, I share my ideas if there is a job to do." These young people had relatively high self-esteem, were confident in their basic language skills, and understood the importance of working together.

About half of the youth that participated in this study had plans that included college and professional job; several mentioned medicine as a career. In conversations with the artist /teachers it was learned that students' performances in school was not congruous with their academic goals.

The students were asked about their art interests and awareness through yes or no response questions, "Have you been to a theater in the last month?" for example. Responses in two areas showed large differences. Asked initially if they had visited an art museum in the last month, most said no. At the end of the program a very significant number said that yes, they had visited an art museum. This is easily explained by the fact that the TPAC offices contained an art gallery that they were free to visit and in some cases had worked in doing photography and sketching. There was also a significant change in participants noticing neighborhood artworks, such as murals, after the completion of the program.

Artist/Instructor Journals

The journals kept by the artist/instructor journals gave another point of view of the program. We know from participant observation, weekly artist/instructor meetings, and staff reports that all the groups

had problems and successes. These men and women had the difficult task of bringing ten or more not necessarily motivated adolescents to focus on complex tasks for six hours a day under sometimes less than perfect conditions. Some work was done in the hot desert sun. Many teachers wrote about kids who transferred out of the program because of learning or attention problems that kept them from being able to successfully work in the program. Several kids were "fired" for behavior problems such as nonattendance, or fighting. Others had non-productive behaviors, even shoplifting in one instance. Finally, the group "settled up" with a store owner to keep one group member from being fired. The students who successfully made it through the program together were drawn together by the experience. From their teachers' reflections we can see that this group feeling was one of the strongest effects of the program overall.

There was almost universal satisfaction by the teachers concerning the completed projects. The artist/instructors wrote of the pride expressed by the kids at the unveiling of their projects: signs, murals, animations that were aired on the TPAC Arts Channel (a local cable arts calendar), large murals, the monuments and park signage, handmade paper boxes sold in the Tucson Museum of Art gift shop, and the creation of a home page for TPAC and the other groups on the World Wide Web (WWW).

The artist/instructors' journals came in a variety of forms and with a range of completeness from daily project diaries or weekly entries to simply one or two entries summarizing the entire summer. Some used it as a personal diary, some to document their project, some wrote memos and complaints to staff in their journals. At the start of the session questions and difficulties related to site, project directions and discipline were almost universal. Many of the sites had to deal with local government bureaucracies. Several were physically located in the TPAC offices. The teacher/artists had a variety of comments and complaints. Initially there was a great deal of attention paid to logistical matters, such as supplies and materials. Procedural matters were worked out relating to the various layers of bureaucracy. Other complaints were about the outside staff and policies being inappropriate and impractical. To some extent there were problems perceived with TPAC staff as well, mostly in terms of perceived

lack of support. In several instances, the artist/instructors wrote about the intensity of the six hour days and the difficulty in maintaining the students' attention.

Some artist/instructors did an initial description of each of their students, sizing each up in terms of productivity and expectations, the more experienced recognized that these "first impressions" would probably change. Most described their plan for involving the kids in arts-related jobs. Some groups were seen to be at a disadvantage due to a lack of motivation and preparedness on the part of the kids. Other artist/instructors saw "good kids" and potential.

Groups that seemed to have the least problems in certain areas, like attendance and discipline, seemed to have the most direction and ownership of the project from the beginning. For example, it was noted that one the groups had consistently good attendance, in spite of a normal amount of frustration and discomfort related to the job. Perhaps this can be attributed to the "kids owning the project early on," as their instructor wrote. Other groups also struggled with difficult schedules and less that ideal facilities.

Artist/instructors reported good effects of the program on their kids. One wrote, reflecting on their preliminary sketches and research on one of the local towns, "It gave them a real feeling for the history of Marana ...and they learned to draw, too!" Another wrote that she noticed "...a marked difference in attitudes after individual critiques of job performances. Some could care less, but most are putting more effort into their work and taking initiative." A third artist/teacher wrote, " I really saw an awakening in the kids to an acceptance to their own representation of the way they saw things at Tucson Botanical Gardens [their job site]." The assessment of individual work performance during the program had another practical outcome. Several of the older students asked for and received job references from their artist/teachers at the end of the program.

Participants' Journals

Each artist/teacher seemed to put the student journal writing to a different purpose. Several instructors were very directive and gave weekly and specific assignments, asking them to write about child-

hood memories, places where they used to live, happy memories, or listing self improvement goals. Others gave assignments directly related to the work, such as creative writing for the desktop publishing group, or reflections on their observations for drawing practice. Some groups were given wide latitude as to what they were to reflect on in their journals.

Given the wide range of use mentioned above, the students seemed generally able to respond to the opportunity to reflect through journal writing and group discussion on what they were experiencing and learning. Their journal entries often included their reactions to job situations and to the artistic considerations they were making.

Most of them made personal diary-like entries about daily schedules, lack of sleep, morning rituals, working every day in the hot sun, boy friend-girl friend relationships, pregnancies and fatherhood, family tragedies, friend's deaths, suicides, pet deaths, being bored, etc. There were other entries that showed fairly normal, reasonably happy kids having new experiences. Several in one group commented that they didn't like talking about themselves, or conversing with strangers. This group's artist/instructor had noted in her journal that her kids were very "shy" at first.

Some student journal excerpts include:

> Today we finished the mural it came out very good all the people that passes say that's a very good job we say thanks.

> Yesterday I got my paycheck and spent all my money yesterday playing pool and other things, I never spent so much money in a day.

> Making a book was exciting to me... and having it [for sale] in a gallery made me feel good.

Some students listed the new tools they had mastered:

> We learned videotaping, logging, editing, storyboarding, and interviewing.

> When this program started I didn't think I would like it. But after getting to know some of the people it got better. The best part is working with the Mac's. . . I can now use

PageMaker, Adobe Photoshop, Smart Sketch, Claris Works and Adobe Illustrator.

I hope they have more projects like this because I learned about murals and about Mr. Barraza [a local historical figure].

We had to face many problems throughout this project and we all learned from them.

It gave me a chance to have a job that was challenging and a good learning experience.

It's nice to work hard for money.

People are starting to give us good compliments about what we did so far but I can't believe it, work's almost over. Thank you B.J.

Overall, the reflective journals were a tool to help individual students express themselves and see writing as an expressive and creative act. In some cases it was clearer that the journals were not being utilized with great interest or frequency; where the instructor valued journal writing by integrating them, reading them, and by publicly keeping their own journals, it was found that the students wrote more and integrated journal writing into their experience.

Summary

Given the brevity and diverse nature of this seven-week program in eleven sites with eleven different artist/instructors, and a population with very diverse backgrounds and abilities, it is difficult to draw specific conclusions from the data. This is not an analytic study, but rather a systemic one (Salomon, 1991). We can look at change in patterns of behavior, but not at change in individuals in any meaningful way. These young people showed positive changesin their perceived self-efficacy in art and design tasks, increased awareness and perception of art in their neighborhoods, and showed more insight in their perception of the work place. And, there was increased interest in pursuing college and professions among the female participants. There was, overall, a feeling of general appreciation for the program that was revealed in the surveys, journals, conversations with indi-

vidual students, and the public reaction to the final artistic projects.

Academically, the program helped sustain whatever scholarly momentum these kids had going into the summer. The journals and the emphasis on literacy and reflection seemed to have a positive effect on the students. The questionnaires showed that most of them were relatively capable with language when they paid attention and followed instructions. This capability was confirmed in many of the artist/instructor journals.

These young people had an arts experience with no audition and little initial motivation beyond the minimum wage and few school credits some got. Their overall participation was very good. The artist/instructors had set specific skills goals for their students, as well as completion dates for some major projects that were well met. Several of the students proudly itemized their new skills and the tools they had learned to use during the program.

It might be said that some of these students would become artists because of this experience. Longitudinal studies might be done to follow these youngsters through high school and beyond to see how programs such as ArtWORKS might influence young people in their career decision making and subsequent careers.

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Appendix A
1995 ArtWORKS Job sites/Public Art Projects

Pima Association of Governments HURF Transportation Public Art

4 projects, 36 youth (ages 14-21), 7 weeks/ 30 hours a week

In late spring, the Pima Association of Government's approved funding for four public art projects that included youth in a job training program. A portion of Highway User Revenue Funds available for enhancements provided a gateway feature for the Town of Marana and Town of Oro Valley and mosaic murals on sound walls for the Town of South Tucson at the Pasqua Yaqui Village and along the new Barraza Parkway. Youth on each project developed the designs and worked under the supervision of an artist/teacher to construct the public art features that enhance major public right-of-ways. The major support for this program was provided by the Pima Association of Governments. Funding awarded the Tucson-Pima Arts Council for youth programs by the City of Tucson, and National Endowment for the Arts Challenge Grant also made the projects possible.

Youth received minimum wage for the seven week program through Tucson Youth Development (Marana, Oro Valley, and Barraza Parkway) and SER, Inc. (South Tucson), under contract with Pima County Community Services. Work sites for these projects included Keen Elementary School, Old South Tucson Fire House, Marana Chamber of Commerce, and the Town of Oro Valley Maintenance Center.

Summer Work Programs for Middle School Youth

3 projects, 46 youth (ages 11-13), 6 weeks/18 hours a week

Three projects were completed by middle school youth. Mosaic ceramic murals for a pedestrian overpass were completed in two projects, each with oversight by a ceramic artist/teacher. Public murals were painted by youth on a wall of the Tucson Botanical Gardens in a third project. Youth created the original designs then applied math skills in expanding these designs to wall size.

Major support was provided by Pima County Community Services and the City of Tucson, to expand opportunities for summer work to youth younger than the JTPA age limits of 14 years. Youth received a stipend of $20 a week with a bonus of $80 upon completion of the project.

Additional support for these projects was provided by grants to the Tucson-Pima Arts Council from the City of Tucson, Stocker Foundation, and National Endowment for the Arts Challenge Grant. The work sites for these projects were provided by Magee Middle School and the Tucson Botanical Gardens.

Multimedia Arts Education Center

4 projects, 36 youth (ages 14-21), 7 weeks/3O hours a week

Youth worked in one of four arts technology labs under the direction of four artist/instructors: 1) youth in video production and editing produced a documentary of the 1995 summer program; 2) youth in computer animation created animations for the calendar of arts events on the Tucson Arts Channel reaching 85,000 households on cable; 3 & 4) two groups of youth collaborated on production of publications functioning as an advertising agency, with the language arts group modeled on a copy department, and the desktop publishing group providing design and layout working with entry level word processing on Macintosh computers, and advanced programming on MAC 580 and 7100 Power Macs, digital photography, and scanner. This program was made possible through the support of the Pima Association of Governments and the Arizona Department of Transportation leasing the 14,000 foot facility for $300 a year allowing the Arts Council to provide youth arts programs on site. (1994 state legislation made this possible). A National Endowment for the Arts Challenge Grant and City of Tucson allocation for summer youth programs provided major support for the equipment, teachers, and software. Youth received minimum wage for the seven week program through Tucson Youth Development, under contract with Pima County Community Services to provide work sites youth, a program of the Private Industry Council and funded by JTPA.

Arts-Academics Program

2 projects, 18 youth (ages 14-21), 7 weeks/18 hours a week arts, 12 hours a week - academics.

On two projects youth worked for three days to complete a project that would benefit the community and the other two days worked to improve their individual academic skills. In one of the projects, youth designed and painted a mural on a City water building wall that had been heavily tagged. In the second project, youth studied marketing strategies and created retail products from handmade paper retail products printed with an arts press. An artist/teacher provided guidance on each project.

Youth received minimum wage for the seven week program through Tucson Youth Development, under contract with Pima County Community Services to provide salaries and place youth in work sites, (a program of the Private Industry Council and funded by JTPA). Additional support for these projects was provided by grants to the Tucson-Pima Arts Council from the City of Tucson, and National Endowment for the Arts Challenge Grant. Tucson High School provided the site for mural design and City of Tucson, Ward 3 office was the site of the paper-making project.

Tucson City Water Mural

Project Description:

An unattractive, graffiti-tagged east side parking wall of the Tucson City Water Building became the canvas for a group of nine youth working with an artist/teacher three days a week for seven weeks. The team, developing the design out of the Tucson High School studios, transformed the wall into an eyecatching mural depicting a saltillo tile kitchen counter enhanced with images of water lilies, water droplets on the tile, and a set of keys with the new logo for the City of Tucson Water Department on the key chain. Math skills were applied when the design was enlarged into the wall-size mural from a grid. The other two days a week the youth received instruction in basic academic skills through Tucson Youth Development.

Collaborating Organizations:

Pima County Community Services contracted with Tucson Youth Development to identify. place and provide salaries and career development for youth on the project as part of the Private Industry Council (PIC) plan. The work site for the youth was provided at Tucson High School and the mural site on the parking lot east wall of the Tucson Water Department. Tucson-Pima Arts Council was responsible for artist/teacher selection, training, salaries and oversight, curriculum development, materials, site selection, and a counselor to work with project youth on team-building and conflict resolution through funding from the City of Tucson, and a National Endowment for the Arts, Challenge Grant.

Paper Making. Art Press and Poetry

Project Description:

The artist/teacher guided nine youth for three days a week for seven weeks through the art of papermaking at a Council Ward office work site. Youth composed poetry and prose and worked with a local art press business, to set type and print their compositions on handmade paper. In addition, the youth designed and produced stationery, jewelry, paper boxes and hand-bound books as handmade paper products. Marketing strategies were incorporated into the curriculum as the group approached retailers to sell their products. The Tucson Museum of Art Gift Shop placed an order, agreeing to sell the paper sculpted earrings, journals and various boxes on consignment, with the profits returning to fund future youth pro grams. The other two days a week the youth received instruction in basic academic skills through Tucson Youth Development.

Collaborating Organizations:

Pima County Community Services contracted with Tucson Youth Development to identify, place and provide salaries and career development for youth on the project as part of the Private Industry Council (PIC) plan. The work site for the youth was provided at a Tucson City Council Ward Office. A nonprofit arts organization and fine arts press provided instruction and site for the printmaking process. Tuc-

son-Pima Arts Council was responsible for artist/teacher selection, training, salaries and oversight, curriculum development, materials, site selection, and a counselor to work with project youth on team-building and conflict resolution through funding from the City of Tucson, and a NEA Challenge Grant.

Appendix B

Betts 1996

ArtWORKS Questionnaire & Results 6.95 & 8.95
Item

1. Identification. N=156, 46 - ages 11-13, 110 ages 14-21

2. List 6 Arizona towns, then put them in alphabetical order.

	(Pre - post)
total	386 423
avg.	4.65- 5.09

3. In the paragraph below, underline problems (misspellings, punctuation, etc.) that you see and make any corrections. Note the number of changes you make. [11 possible items]

total	431-340
avg.	5.19-4.01

4. In the space below, write about the last thing you read. Tell why you liked it or didn't like it. Answer in complete sentences. Please use your best English.

#sentences	274-142
#books read	49-29
#mags & paper	16-18
#n/a	17-27

5. In what order do these sentences belong in a paragraph? Please number them one through four in the line to the left.

[3] Later, black Africans were brought to work as slaves until slavery was ended in 1865.
[1] The first Americans were Indians, who traveled from Asia in prehistoric times.
[4] More recently, people from Asia and from Central and South America have moved to the US.
[2] Europeans began to arrive more than 400 years ago.

#Correct 149-186
avg. Correct 1.79-2.24
n/a 19-8

On questions 6 - 23 use this scale:

1. I could not do it.
2. I could do it with difficulty if I had help.
3. I could do it easily if I had help.
4. I could do it with difficulty on my own.
5. I could do it easily on my own.

6.	To what extent could you read a story in a magazine or book?	1 2 3 4 5 4.48-4.54
7.	To what extent could you write a letter to a friend using a computer?	1 2 3 4 5 4.21-4.50
8.	To what extent could you use a new tool?	1 2 3 4 5 3.70-3.73
9.	To what extent could you read an article or information about the work you like to do?	1 2 3 4 5 4.52-4.50
10.	To what extent could you build something?	1 2 3 4 5 3.63-3.52
11.	To what extent could you imagine a design for a house?	1 2 3 4 5 3.63-3.52
12.	To what extent could you share your ideas with a group?	1 2 3 4 5 3.96-4.17
13	To what extent could you draw a picture of something in your neighborhood?	1 2 3 4 5 3.75-3.82
14.	To what extent could you could you read the directions to put together some household equipment (such as a VCR)?	1 2 3 4 5 3.92-3.85
15.	To what extent could you design a poster?	1 2 3 4 5 * 3.62-4.06 .007
16.	To what extent could you enjoy an art museum?	1 2 3 4 5 * 4.17 3.82 .031
17.	To what extent could you write a report about the kind of work you have been doing?	1 2 3 4 5 3.90-3.94
18.	To what extent could you operate a camera?	1 2 3 4 5 4.28-4.53
19.	To what extent could you enjoy an	1 2 3 4 5

	orchestra performance?	3.02-2.81
20.	To what extent could you make art?	1 2 3 4 5 3.96-4.17
21.	To what extent could you play a musical instrument?	1 2 3 4 5 2.98-3.22
22.	To what extent could you learn to use a new computer program?	1 2 3 4 5 3.50-3.70
23.	To what extent could you design a logo?	1 2 3 4 5 * 3.66-4.09 .003

Questions 24 - 34 need a yes or no response

24.	Have you been to a theatre in the last month?	42/40-47/34 yes_ no
25	Have you been to an art museum in the last month?	13/69-79/3 * yes_ no___.000
26.	Have you listened to live music in the last month?	49/33-46/36 yes_ no
27.	Have you listened to the radio this week?	79/3-79/3 yes__ no
28.	Have you drawn a picture in the last month?	62/20-69/13 yes_ no
29.	Have you written a letter in the past month?	42/40-40/42 yes_ no
30.	Have you seen a movie this week?	62/20-61/21 yes_ no
31.	Have you ever performed in a play?	43/39-46/36 yes_ no
32.	Have you danced in the past week?	34/48-36/46 yes_ no
33.	Have you performed music in public?	21/60-16/66 yes_ no
34.	Have you noticed murals in your neighborhood?	49/33-38/40 * yes_ no___.049

35. Please write down how you think this JTPA Summer Arts job could help you?
getting a job, resume', etc. 23/33

learn arts discipline	33/21
having job, earn money	14/21
teamwork, responsibility, community, out of trouble	7/15
helped with school	3/3
affective response	18/9
n/a	6/3

Use this scale on items 36 - 56:

- 1 - (Strongly Disagree) - 2 - (Disagree) - 3 - (Agree) - 4 - (Strongly Agree)

36.	I like to work in a group.	3.22/3.24
37.	Job success depends on how hard you work.	3.62/3.47 .064 (*)
38.	Bosses are more important to my happiness than friends.	1.98/1.88
39.	When I'm in a group, I share my ideas if there is a job to do.	3.10/3.17
40.	What the people in my neighborhood think matters to me	2.17/2.31
41.	Teamwork can be important in a work situation.	3.60/3.50
42.	Cultural things, like art, theatre, music, dance, and language, are not a part of my neighborhood.	2.06/2.34 .055 (*)
43.	How much money I make is the most important thing to me.	2.40/2.32
44.	I will stay in my neighborhood to live after I graduate.	2.46/2.55
45.	To get a job, what you know is more important than who you know.	2.68/2.72
46.	Things I learn in school will help me later in life.	3.50/3.52
47.	I don't know most of the people who live in my neighborhood.	2.46/2.35

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48.	My number one job is to graduate from high school.	3.40/3.26
49.	I'd rather be told what to do by an adult than by someone my own age.	3.06/2.91
50.	I think it'll be very hard to find a good job.	2.73/2.60
51.	I like to work alone.	2.40/2.46
52.	I feel good about my neighborhood.	2.74/2.68
53.	I am usually a leader in group projects.	2.29/2.50
54.	The JTPA summer program can help me find a job.	3.14/3.09
55.	Hard work is the best way to get ahead.	3.26/3.25
56.	I usually let other people make decisions and I just go along.	1.90/2.00

57. My career goals are:	pre/post
All [n=82] college, profession	42/43
college, profession (female)	16/21
w/arts related plans	7/8
plans beyond high school	59/59
Jr. High [n=15] college, profession	4/5
college, profession female	1/3
plans beyond high school	8/10

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Success in Education: Creating a Community of Learners through the Arts

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Abstract

This study identified how the change to an integrated arts curriculum affected elementary teachers' beliefs and concerns about utilizing art in the classroom. Over the course of the first year of implementation for an arts integrated curriculum, 25 classroom teachers were involved in this research project. Incorporating art into the curriculum was contrasted with normal teacher concerns for development as a teacher. A framework for identifying artistic concern dimensions was recognized and classified through this research. However, unlike teacher development, a systemic change was associated with stressing learning through the arts over teaching with the arts. This paper describes the comprehensive process for the teachers in one elementary school, of realizing systemic change and the expectations for incorporating the arts as a way of learning.

Introduction

In 1992, East Stroudsburg University and East Stroudsburg Area School District began an educational partnership titled Project SUCCESS (School and University Collaborating Creatively to Educate Successful Students). The goal of this partnership was to develop an integrated system for staff development, curriculum restructuring, teacher preparation, and research to meet the needs of the individual

district teachers, college pre-service teachers, and elementary school students. Project SUCCESS was based on current research which supports educational reform particularly in the arts (Bresler, 1993; Fowler, 1994; Goodlad 1990), learning and development, innovative models of teacher preparation such as school/university partnerships, and community involvement in education.

The arts have provided both leadership and impetus for educational reform by offering a framework for teaching and assessment centered around learning, communicating, and creative problem solving (Dewey, 1934). Today the arts face the same educational changes that challenge education at every level (Eisner, 1994; Fowler, 1994; Gardner, 1990). The arts, which include dance, music, theater, and the visual arts, are individual disciplines with a knowledge and skill base which when taken seriously, impact curriculum, instruction, assessment, and teacher education. Fowler states "the arts humanize the curriculum while affirming the interconnectedness of all forms of knowing....they are a powerful means to improve education" (p.4).

The initial partnership was formed with one school, Resica Elementary from East Stroudsburg Area School District, which had a commitment and a vision to enhance the curriculum with the arts as a vehicle for successful and meaningful learning. Resica Elementary school has a population of 550 kindergarten through fourth grade students. There were 25 regular classroom teachers and 15 support teachers which included art, music, physical education, and special education teachers.

Purpose of Study

Systemic change requires a clear artistic vision and a profound commitment on the part of basic education and teacher training institutions to provide leadership, direction, and advocacy for the arts. The arts curriculum enhancement model supported the theory that all children can learn and that the arts provide multiple symbol systems to engage students in problem posing and solving which develops understanding, appreciation, and meaningful knowing. However, to change the way teachers think about and utilize the arts in curriculum demands commitment, vision, and creative collaboration by administrators, faculty, and experts in learning and teaching through the arts.

School restructuring with the arts as a primary focus must entertain possible models for diverse learning, revamp current curriculum, review assessment procedures, and plan for staff development. Bresler (1993) states the following:

> For children to grow up with understandings, skills, dispositions, and feelings about the arts and an appreciation for the uniqueness of individuals, we as teacher educators must face a more elusive challenge. We must rethink the professional development of teachers. The current reform proposals fail, as have past proposals, because they attempt to reform education simply by telling teachers what to do, rather than empowering them to do what must be done. (p. 29)

The present study was conducted during the first year of the school/university partnership. It is one study in a series of studies that focused on examining the actualization of teaching and learning with an arts integrated curriculum for elementary teachers, elementary student teachers, and elementary school students. Thus, the purpose of this study was to identify how the change to an integrated arts curriculum affects the teachers' beliefs, artistic literacy, and concerns about art in the classroom.

All of the teachers completed an artistic background and inventory which measured their personal artistic literacy. The artistic literacy and background of the teachers was quite diverse, including little or no knowledge of the arts to many years of study in a particular artistic discipline. The teachers were interviewed individually and in grade level teams at the end of the first year of utilizing an arts related curriculum. The in-depth interviews were transcribed and through content analysis, exposed and formed the framework for artistic concern dimensions to the researchers.

This research attempted to answer the question of how an arts integrated curriculum affected the classroom teachers in this study. Specifically, what happened to the teachers in this study while collaborating with the arts specialists and implementing an integrated arts curriculum relevant to classroom instruction? This question, while focused primarily on the arts, began to synthesize in a before, during, and after construct supported by research on teacher concerns. The

theory of teacher concerns (Fuller, 1969; Fuller, Parsons, & Watkins, 1974) combined with the concerns based model (Hall & Hord, 1987) conceptualizations were applied to the concern dimensions for teachers utilizing and employing artistic knowledge and skills for instruction, and for enhancing teaching and learning.

Framework for Artistic Concern Dimensions

Fuller (1969) applied teacher concerns for the developmental stages of becoming a classroom teacher. According to Fuller, a teacher moves sequentially through the developmental stages or levels of concern being self concerns, task concerns, and finally impact concerns, with very few reaching the level of having impact concerns. Numerous studies challenge the movement of teachers in hierarchical order through self, task, and impact concerns, and instead recognize growth on all levels during teacher development, especially the self and impact levels (Adams, 1982; Bray, 1994; Cohen, 1983; Hynoski, 1989; Kazelskis & Reeves, 1987; Lamanna, 1993).

Hall and Hord (1987) advanced teacher concerns and theorized that there were different stages of concern for teachers to be considered when implementing change in schools. Their concerns based model, applicable for the process of change in schools, grew through Fuller's (1969) original work with teacher concerns.

The framework for artistic concern dimensions describes how teachers develop when learning to teach through the arts (see Table 1). While the framework suggests levels of change for teachers using an arts integrated curriculum in the classroom, the crucial division from previous concern dimensions surfaced at the transformation level. The paradigm shift during the transformation level stresses student responsibility, diversity, and recognition of learning over teaching. A systemic change was recognized as the classroom teachers' beliefs and concerns about teaching an arts integrated curriculum communicated into student empowerment over the learning process. The change suggests levels beyond impact levels for teacher concerns.

Kazelskis and Reeves (1987) also identified teacher movement beyond the initial stages of concern as developed by Fuller (1969). They suggest that teachers "first stress the value of what is learned

Table 1

Framework for Artistic Concern Dimensions

Concern Dimension

Artistic Development

Essential Level

A common language, purpose, and direction for artistic endeavors is created. Specific artistic formats are presented and discussed. A foundation of guiding principles is established.

Comfort Level

The individual recognizes base knowledge and clarifies artistic ability. The individual experiences the assessment of personal and practical artistic knowledge.

Trust Level

The individual is receptive to advice from experts and open for opportunities of support and recognizes avenues for personal artistic development.

Expansive Level

Peer support and collaboration is crucial for development and desired. The individual notes methods for enhancing artistic learning for his/her classroom. Ideas float freely.

Impact Level

The individual recognizes and supports the uniqueness of learners. Efforts are made to appeal and enhance diverse learning styles for artistic projects.

Transformation Level

The strength of student empowerment over the learning process exemplifies the shift from teaching to learning for the individual.

Potential Level

The individual notes the success of artistic endeavors to support and build for future projects. Classroom or school projects are now viewed as standard formats for artistic instruction.

and then continue to grow by recognizing the different learning needs of students to facilitate growth" (p. 50). This research suggests developmental movement for teachers beyond these levels as the focus for learning shifts from the teachers' identifying and accommodating the learner's styles to allowing for the students' sense of perception of their own styles of learning through the arts.

Findings

The artistic concern dimension provide a framework essential for the development of learning to teach through the arts. All of the levels that were labeled will now be discussed. The levels emerged through the change process with the change in the curriculum and collaboration with art specialists which advanced teaching and learning for all involved.

The first artistic concern dimension was labeled as the *essential level* and represented the initiative before the teachers began to encounter the new curriculum. The efforts to work with an arts integrated curriculum involves a vision or dream initially presented as the result of personal involvement or commitment to a particular movement. Hall and Hord (1987) refer to this process as involving leadership for change or leadership becoming the change agent.

In this case, the building principal, art specialist, and a third grade teacher's involvement in a national project "Art as a Way of Learning" (1990) and a professor from the university, provided the guiding force for the commitment to change. This vision of the arts as integrated into teaching and learning impacted many areas including: (1) the design of a new building; (2) staff hiring; (3) professional development; and (4) the development of a professional teaching model for integration.

Therefore, the *essential level* provided a well organized planning level which also included several crucial foundation building aspects contributing to the process of change. First, the Resica Elementary School building was initiated with structural designs to enhance an arts integrated curriculum such as large work rooms, a related arts' wing, outside theaters, puppet stages, and atrium areas providing ample showcase space. The teachers responded favorably to these

efforts as noted in the following comments by a third grade teacher who had a moderate amount of artistic background and training.

> I think the physical layout of the school is more conducive to art, making major art projects easier than in other schools where I taught. We have the tiled floor that easily cleans up, and we have sinks in the room, that makes easy clean up. I know that in the past, when we were thinking of doing painting projects or something more major in art, I think, I don't know, because I've had experience with kids that painted the entire bathroom blue. The large group room is another facility that has been great [*sic*].

Second, the selection process for teachers in this building was deliberately confined to a ratio which included one-third beginning teachers, one-third three to ten year veteran teachers, and one-third experienced teachers with classroom teaching of more than ten years. Artistic ability was not a prerequisite for entering this building, however, a commitment to the vision and a willingness to learn and collaborate was essential for selection.

Finally, inservice workshops were provided by the professor from the university to identify methods to infuse the curriculum with a constructive view of the arts. This phase of the project involved creating a cor mon language and knowledge base about learning through the arts and produced a vision statement for planning, development, and implementation. Knowledge and skill related to diverse learning styles, cultural differences, strategies for instruction, and assessment were developed through the workshops and dialogue which were consistent with the ongoing "Art as a Way of Learning" (1990) model initiated by the collaborative team of the principal, art specialist and the third grade classroom teacher.

This solid foundation from the *essential level* propelled Project SUCCESS into the next phase which included moving into the new school building and focusing on the collaborative aspects of teaching and learning. This stage was identified as the *comfort level* or self-level consistent with teacher development. Base knowledge was associated with the basic beliefs and beginning of expertise for that particular teacher. The multiplicity of base knowledge was associated

with the artistic background inventories and with the following excerpts from the interviews.

The first comment was made in an interview with a kindergarten teacher and the second comment was taken from a team meeting with a fourth grade teacher. The kindergarten teacher had a moderate amount of artistic training while the fourth grade teacher had little or no training in the arts. The kindergarten teacher stated:

> I think art is one of the first expressions and it is their means, especially children who are not very verbal. You can usually see what they are doing or know what they are doing by what they are creating on paper. I really haven't done much that different than what I've done other years because in kindergarten you really integrate art so much with everything you do [*sic*].

The fourth grade teacher commented:

> I felt very different at the beginning of the year. I was very intimidated by using art. It wasn't until the second marking period that I started doing that. When we started to do the different time periods, that's when we started to do a lot more art. Until that, I used mostly film with my class. I felt comfortable with that. I have a communication major, so that was the main kind of work that I was using [*sic*].

The *comfort level* was followed by the *trust level* and was enhanced by the collaborative aspects of teaching and learning. The opportunities for support with an arts integrated curriculum were numerous and provided extensions beyond the teacher's base knowledge or *comfort level*. Grade level teams which included the related arts teachers and classroom teachers met several times weekly to design integrated curriculum. Artists-in-residence from different art strengths and cultural backgrounds were included in curriculum planning. They contributed artistic and cultural knowledge and skills and also worked with teachers to expand and deepen cultural appreciation in their teaching. The interviews with the teachers also revealed that the opportunities for support from the principal, university professor, arts specialists, and each other were crucial factors for ex-

perimentation. The interviews below were conducted with a first grade teacher and a fourth grade teacher respectively, both with a moderate amount of artistic training. The first grade teacher stated:

> The art and music teachers have been very cooperative. When we did our weather unit this year, we were able to do our performance of the weather "rap" and then have the art also displayed throughout the building, so everyone has been working so well as a team, sharing ideas, it's just been a whole lot easier because of the cooperation we get [*sic*].

Responses by the fourth grade teacher include:

> Mark McKenna (artist-in-residence) helped with taking parts in books and working them out. He helped kids understand the basic elements of drama, and stage presence, and getting into character, and the different types of movements, and so on. My class performed a couple of plays on stage for an audience, but a lot of in class performance too. I saw growth in my children because of that [*sic*].

During the progression of the school year, the *expansive level* became evident for the framework for artistic concern dimensions. The *expansive level* paralleled the collaborative level for the concerns-based model, however, this level actually became the task level of concerns for the framework for artistic concern dimensions. Support from grade level teams was essential to completing the tasks which eventually opened the avenues for venturing into cross teaming. The teachers began to recognize that collaborative planning was crucial support for the concept of an arts integrated curriculum schoolwide. The following comments were taken from team interviews with second grade teachers having little or no training in the arts.

> We're all very different, and I've found where there is someone with a weakness in a certain area, there is always someone with a strength in that same area. And I can recognize that and go to them and say I see you did it this way and kind of look at that and say, gee, that is better than the way I was going to do that. But then somebody might come to me for something too. So, I like that we are all very different [*sic*].

> I think our team is very supportive. We have a lot of ideas and a range of experience, so it has helped. Sometimes I can say "Has this worked for you?" or sometimes I can shadow [*sic*].

The *expansive level* was followed by the *impact level* for the framework for artistic concern dimensions. The *impact level* mostly resembled Fuller's (1969) impact concerns. During *impact*, the teachers began to view children as individual learners and demonstrate concern for the impact of teaching upon learning. The learning styles of the students were viewed as assets and accommodations were frequent during instruction. The teachers began to recognize that the arts offer a system which values individual expression, appreciation of distinctions and differences, risk-taking, and both problem solving and problem finding. Teachers began to feel and express to colleagues that "this art thing really works."

A constructivist position began to emerge at the *transformation level* as the shift for instruction transferred from teaching to learning. Providing for children's learning dominated planning and assessment. Clearly, student empowerment over the learning process finalized the shifting paradigm from teaching to learning. Teachers had been initially responsive to children during the *impact level*, but at the *transformation level*, they now saw children as partners in the learning process. The following interviews were from fourth grade teachers with moderate amounts of artistic training.

> But, I see, for instance, my class put on a play yesterday, and they were able to make their own costumes, they were able to take charge of that aspect of the play, "you are the manager, you are the crew"...they did all the scenery themselves. They brainstormed it, they drew it, made it themselves. They made their own costumes and the children who didn't have aspects of their costumes went to the guy that was in charge and he is a particularly shy kind of student, who took this as a big responsibility. He hunted out and made sure everyone had the different parts of their costumes, and then they made huge posters and book covers [*sic*].

> They had a leader in each group. They had a leader to do the facts, and they had a leader to paint, and to make the final

> decision on the color, the space, how large it would be...so really, I left it in their hands [*sic*].

Finally, this research identified the *potential level*. Hall and Hord (1987) may view this level in terms of refocusing for their concerns based model. Here the changes appear to have reached a systemic level, which indicates changes in beliefs and values and highlights a different way to cherish artistic teaching and learning. A metacognitive level of awareness became the impetus for integrating the arts into the curriculum. The art specialists and artists in residence were recognized as essential to the teaching and learning process. The vision of arts integration matured into indispensable teaching practice. The following comments were recorded from the art specialist in the building. I now feel a part of the entire school. My expertise is valued and collaborating with the teachers has increased the status of the arts. These teachers have become the greatest advocate for the arts [sic].

In addition, the teachers had realized a vote of confidence for their efforts. An arts celebration was held for the community which rallied parental support far more than envisioned. Also, the teachers were still energized and preparing and planning at the end of a long year. The need for larger projects and cross-teaming were cries heard from all grade level teams. The following statements were made by a fourth grade teacher, a first grade teacher, and a second grade teacher respectively. The fourth grade teacher had a moderate amount of artistic training while the first and second grade teachers had little or no artistic training.

> One thing I was thinking about for next year, and I haven't talked with anyone about this yet, is to designate part of the fourth grade hallway for a fourth grade student art gallery. And kids who do drawings that they just want to display....you could have that on an on-going thing...you could appoint someone from each class to act as a curator....[*sic*]

> I want to do more painting, more painting. I like the way it teaches the kids how to control their hands, the fine motor skills. I like that. I definitely want to do more painting [*sic*].

> So, I'm not sure, but I think that what I'm wanting next year is giving that art lesson with the kids, taking forty minutes or

whatever it takes to do it, and not getting a grade, but getting as much out of it as if I just told them all the facts [*sic*].

Implications

For educational reform to be successful, all individuals who have a stake in learning must feel that they have contributed and learned in the process. The impact of this research can be demonstrated in four areas: (1) rethinking the language of teaching to include creative and critical thinking and artistic literacy relevant to diverse cultures, styles, and meanings; (2) posing problems of practice as seen in the construction of curriculum, the questions about learning, and the willingness to engage in wondering; (3) valuing the individual learner by discovering how he/she learns and what he/she brings to the learning experience; and (4) confronting the dilemmas of teaching not as problems but as opportunities for collaborative learning with others. The suggested framework for artistic concern dimensions supports these areas.

The arts are a unique set of languages which provide a more comprehensive education, a more engaging way to learn, a more cohesive and humanistic curriculum, and a bridge to the broader culture (Eisner, 1994; Fowler, 1994; Gardner, 1990). When curriculum is enhanced and art is used as a way of learning, individuals devise more divergent and aesthetic ways to solve problems. These researchers argue that before all of that can occur, teachers need also to accept art as an important way of teaching and learning. The conceptualization of this framework for artistic concern dimensions demonstrates the process for knowledge and skills of art to become a promoted method of instruction. The acceptance of an arts integrated curriculum does not become automatic when formulated as written curriculum. Instead, a community of learners through the arts is an intricate, reflective, on-going collaborative process (one that has been identified by the framework), and is necessary for success.

Concluding Thoughts

Although all teachers at Resica were not at the potential level at the end of the first year, this study provides a framework for assessing the change sequence for adopting an arts integrated curriculum. In-

depth observations of teaching and planning sessions through further research will provide additional data which may identify the degree to which these beliefs are demonstrated. In addition, three crucial questions remain unanswered and drive future research at Resica: (1) Will the framework be sequential or interactive depending on which artistic area is approached?, (2) Is it possible for a teacher to experience several levels at one time?, and (3) Will the data help to define an instrument capable of measuring artistic concern dimensions?

The concerns for the development of an arts integrated curriculum exist and are explicit in nature. These specific concerns, based upon the initial development of teacher concerns and the concerns based model (Fuller, 1969; Hall & Hord, 1987) provide detailed clarity for this curriculum restructure. The concern dimensions provide distinct information unique to the arts. There is no support that these concerns apply to other curricular changes. However, these concern dimensions portray a meaningful understanding of how teachers integrate visual arts into the curriculum and excite further research for renewal in education. For as in the words of Issac Stern, "Every child has a right to know that there is beauty in the world."

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The Effects of Special Training and Field Experiences upon Preservice Teachers' Level of Comfort with Multicultural Music Teaching

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Abstract

The study examined preservice teachers' level of comfort with multicultural issues in a music setting. The effects of training and field experiences were also explored. Students (N=45, 95.6% white, 91.1 % female) enrolled in two sections of a music methods course received special multicultural awareness training. Subjects also participated in a laboratory experience. One section of the course was assigned to a school with a predominantly white enrollment and the other section was assigned to a school with a predominantly black enrollment. Data were collected through journals, field notes, and a Likert-type questionnaire. Questionnaire responses indicated high levels of comfort in dealing with cultural diversity, with levels of comfort increasing for some items after special training and experiences. Questionnaire data indicate that subjects working in the predominantly white school had increases in comfort level for more items than did subjects working in the predominantly black school. While both journal entries and questionnaire responses indicated that the special training increased preservice teachers' perceived comfort with some situations, data also revealed that they experienced much uncertainty about issues in multicultural education. Special training can enhance knowledge and awareness, but it is evident that preservice teachers need extensive experiences and guidance to be able to apply what they have learned in the field, particularly when they are confronted with people and situations that differ from their own experiential framework.

Background

Preservice teachers generally express positive attitudes about their ability to be effective teachers in culturally diverse situations, but they are uncertain as to which specific approaches to curriculum and instruction work best with diversity (Barry & Lechner, 1994; Larke, 1990; Many & Reeves-Kazelskis, 1992; Moore & Reeves-Kazelskis; Moultry, 1988; Saravia-Shore & Arvizu, 1992; Wayson, 1988). While preservice teachers seem to have a sincere interest in educating all children and in representing diverse cultures to children, there is much uncertainty about fair representation of different cultures and about how to teach children of different backgrounds effectively (Lechner & Barry, 1994). It is apparent that preservice teachers have much to learn to be prepared to teach in today's multicultural climate. Unfortunately, the skills and attitudes needed for multicultural education can be difficult to acquire (Garcia & Pugh, 1992; Wayson, 1988).

Coursework and experiences found in teacher education programs may not adequately prepare preservice teachers to work with children of diverse backgrounds. Studies by Ginsburg (1988) and Avery and Walker (1993) suggest that traditional teacher education coursework focuses upon the needs of individual children, but not upon structural and contextual factors. This limited perspective may lead preservice teachers to attribute a student's academic success or failure wholly to individual characteristics without taking other aspects such as learning environment, teaching style, and materials into account.

While short-term attempts at enlightening and training teachers such as seminars and workshops may have little practical effect (McDiarmid, 1992), more comprehensive, long-term efforts have produced promising results. Ross and Smith's (1992) case studies indicated that their students developed a more complex orientation toward diversity after a year-long teacher training program including course work and field experiences.

Purpose of the Study

The purpose of the study was to examine preservice teachers' level of comfort while working with students and colleagues of a dif-

ferent race and in dealing with various multicultural topics in an elementary general music setting. The effects of special training and field experiences were also explored.

Methods

Fifty-five preservice teachers enrolled in two different sections of an undergraduate music and related arts methods course at a large southeastern university in the United States participated in the study. Some subjects did not complete all phases of the study, resulting in a total of 45 cases (N=45). Most subjects were white (95.6%) females (91.1%) majoring in Early Childhood Education (62.2%), Elementary Education (28.9%) and Music Education (2.2%). [Note: These student demographics (i.e., predominantly white females) reflect enrollment profiles in Early Childhood Education and Elementary Education programs at this university.]

This study utilized a combination of quantitative and qualitative methods. Data were collected through journals kept by each subject, instructor's observations throughout the course (about class meetings and field experiences), and a questionnaire (administered during the first week of the term and again during the tenth week of the term—after the special training and field experiences).

Based upon similar questionnaires from the literature and previous work by the author, a questionnaire was developed and subjected to review by experienced teachers and teacher educators. The final version of the questionnaire had two parts. The first part consisted of free-response questions to obtain information about the subjects' background and about the subjects' perceptions of the challenges of working effectively with children of different cultures. The second part presented 25 statements about multicultural situations in education with a Likert-type response scale ranging from 5 (very comfortable) to 1 (very uncomfortable). [Note: Basic demographic and background questions were omitted from the questionnaire for the second administration.]

Throughout the ten-week term, all subjects received special training in multicultural music education including assigned readings, learning songs and dances of diverse cultures, listening to recordings of

music from many cultures, class discussions about appropriate teaching techniques for students of diverse backgrounds, and open discussion about social and cultural issues in multicultural teaching. The training also included presentations during two separate class meetings scheduled two weeks apart by two teachers, an early childhood educator (African-American female) and an elementary general music teacher (African-American male) who shared insights about working with children, parents, and faculty of different backgrounds and about representing different cultures through music.

All subjects also participated in a 6-week laboratory experience (beginning during the third week of the term) in which they were assigned to a class (grades ranging from K-6) and were responsible for planning and teaching a series of music lessons (one 30- to 45-minute lesson each week). Subjects in one section (Section A) were assigned to a small rural elementary school with a large percentage of minority students (98 % black, 2 % white) and students from low-income families (98 % qualifying for free or reduced lunch on the basis of family income) while subjects in the other section (Section B) were assigned to a small rural elementary school with a predominantly white student enrollment (88% white, 12% black) representing primarily low- and middle-income families.

While music was the content of this teaching methods course, the training sessions were not limited to music. The main focus of many discussions involved social and cultural issues. As the course progressed, many students gradually became more open and outspoken about their own fears and concerns about being able to teach and interact effectively with children of diverse backgrounds. This was especially evident after the laboratory teaching experiences were underway.

Results

Descriptive data (tabulated using SPSS procedure for frequencies) indicated that even though most subjects had attended "majority white" schools (66.7%), a majority reported having "had a close friendship with a person whose race differs from yours" (66.7%). Most subjects (88.9%) reported having had some teaching experiences with

children whose race differed from their own. These teaching experiences were usually in conjunction with a university methods course.

Table 1.

Response Frequencies for Items 1 - 25 for Questionnaire I (Administered Before Experiences) and Questionnaire II (Administered After Experiences) $N = 45$

5 = very comfortable 4 = comfortable 3 = somewhat comfortable 2 = uncomfortable 1 = very uncomfortable

Item	5		4		3		2		1	
	I	II	I	II	I	II	I	II	I	II
1. Teaching about customs from cultures other than my own.	8	20	21	18	15	7	1	0	0	0
2. Teaching about religious beliefs other than my own.	4	5	12	18	16	19	11	2	1	1
3. Discussing controversial issues about race relations with people of my own race.	13	15	20	23	10	5	2	1	0	1
4. Discussing controversial issues about race relations with people of a race different from mine.	6	7	17	17	16	14	5	6	1	1
5. Teaching a unit on Black History.	17	25	19	13	8	6	0	0	1	1
6. Teaching children who are not native speakers of English.	5	5	19	17	17	16	4	6	0	0
7. Teaching a song in Spanish.	7	13	16	9	9	14	10	6	3	3
8. Teaching an African-American spiritual.	7	22	21	16	7	7	8	0	1	0
9. Teaching an authentic American Indian song.	12	24	23	12	8	8	2	1	0	0
10. Teaching a unit on Black History to a group of African-American students.	11	14	14	21	16	6	3	3	1	1
11. Dealing with a child who says "You can't understand me because we are not the same race."	5	5	16	19	19	15	3	5	2	1
12. Being accused of having racial prejudice.	1	5	8	5	11	10	14	17	11	8
13. Disciplining children of my own race.	19	24	23	19	3	2	0	0	0	0
14. Disciplining children of a race different from mine.	17	24	25	19	3	2	0	0	0	0
15. Treating all children in my class fairly.	36	37	9	8	0	0	0	0	0	0
16. Asking a teacher of a different race for advice about how to deal with children of her race.	10	21	16	13	12	9	6	2	1	0
17. Inviting a minority person from the community to be a guest speaker in my classroom.	31	32	10	11	3	2	1	0	0	0
18. Talking to parents of my own race on the phone.	30	30	14	13	1	2	0	0	0	0
19. Talking to parents of a different race on the phone.	27	25	17	17	1	2	0	1	0	0
20. Visiting parents of my own race in their home.	23	22	18	14	2	7	2	1	0	0
21. Visiting parents of a different race in their home.	18	16	20	19	4	8	3	2	0	0
22. Working with other teachers whose race differs from mine.	34	31	10	11	1	2	0	1	0	0
23. Working in a school where I am a minority.	6	9	16	18	18	10	5	8	0	0
24. Selecting appropriate books about people of different races.	20	23	18	16	5	5	2	1	0	0
25. Working for a principal whose race differs from mine.	21	23	21	18	3	2	0	2	0	0

Subjects' responses to the 25 Likert-type questionnaire items indicated relatively high levels of comfort with various teaching situations. (See Table 1). Subjects expressed the highest level of comfort with a statement about "Treating all children in my class fairly" and the lowest level of comfort with a statement about "Being accused of racial prejudice."

A comparison of all subjects' responses to the 25 Likert-type items before field experiences and training with responses to the same

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items at the end of the term indicates increases in comfort for all items except Item 6 "Teaching children who are not native speakers of English," Item 18 "Talking to parents of my own race on the phone," Item 19 "Talking to parents of a different race on the phone," Item 20 "Visiting parents of my own race in their home," Item 21 "Visiting parents of a different race in their home," Item 22 "Working with other teachers whose race differs from mine," and Item 25 "Working for a principal whose race differs from mine." (See Figures 1 and 2.)

Changes in level of comfort were also compared within groups. Section A (n = 25, the group working in the predominantly black school) reported decreased comfort for nine items: Item 3 "Discussing controversial issues about race relations with people of my own race," Item 4 "Discussing controversial issues about race relations with people of a race different from mine," Item 6 "Teaching children who are not native speakers of English," Item 18 "Talking to parents of my own race on the phone," Item 19 "Talking to parents of a different race on the phone," Item 21 "Visiting parents of a different race in their home," Item 22 "Working with other teachers whose race differs from mine," Item 23 "Working in a school where I am a minority," and Item 25 "Working for a principal whose race differs from mine." (See Figures 3 and 4.)

Section B (n = 20, the group working in the predominantly white school) reported decreases in comfort for three items: Item 11 "Discussing controversial issues about race relations with people whose race differs from mine," Item 20 "Visiting parents of my own race in their home," and Item 21 "Visiting parents of a different race in their home." (See Figures 5 and 6.)

"Free-response" items were transcribed and subjected to review by two experienced teacher educators who categorized each response. These responses indicated that being able to treat all students equally (33.3 %), understanding others' beliefs and customs (17.8 %), communicating (13.3 %), and accommodating individual differences (13.3 %) were perceived as the greatest challenges to working effectively with children of different races. Subjects tended to identify academic pursuits such as "research," and "reading books"(46.7%), and listening to recordings (35.3%) as the best way to become better acquainted with music of other cultures.

At the beginning of the course, students generally expressed much confidence in their abilities to interact successfully with children and faculty of a different race. This is reflected in high levels of comfort expressed for most questionnaire items and in written reactions to "free-response" items on the first questionnaire. Some students were apparently so confident that they did not feel that they needed help. For example, several students responded to the item about the type of experiences that would "help you be better prepared to teach children of different races" with statements such as:

> Nothing should be different in the way I plan to teach children—no matter what race. Everyone will be treated the same. Therefore, I can't think of any experience that will help me [student 1].

> I really don't have a problem working with people of different races now. I love people and I can genuinely get along with any one no matter what their race is [student 2].

> I don't have a problem working with different races. I treat them the same as my race[student 3].

The naive confidence reflected in the above statements is typical of inexperienced teachers and is consistent with what Weinstein (1988) describes as "unrealistic optimism," an optimism which tends to break down when students are confronted with the realities of the classroom. While the second questionnaire, administered after discussion sessions and field experiences, also reveals relatively high levels of confidence, it is interesting to note that no one indicated that he/she did not have a problem or did not need additional training. On the second questionnaire, subjects tended to be much more specific about the types of training and experiences that they desired. For example, on Questionnaire 2, the same three students quoted above wrote:

> I just need more exposure to children of different races so that I feel comfortable with teaching them [student 1].

> To be better prepared to teach children of different races you must allow yourself the opportunity to work with these type [sic] of children. Experience is the best way of preparing yourself [student 2].

> I think experiences that would help would be to get hands on experience working with different races... I could have read and study [sic] about their customs more so that I would be sure not to violate them [student 3]. (Note: All three of these students were assigned to Section A.)

Analysis of journal entries and observation notes revealed that while these preservice teachers were very eager to teach "all children equally," many of them were very uncertain about what is appropriate. This was especially evident in the writings of subjects enrolled in Section A of the course. These subjects, confronted with a teaching situation in which their race and/or socioeconomic level was different from the majority of their students, experienced much anxiety and frustration. Their concerns stemmed from such things as fear of offending their students, belief that their students may have held prejudices against them, and difficulty in effective communication with students because of differences in dialect and English usage.

Discussion and Implications

The items for which subjects' level of comfort increased generally related to the training they had received in the university classroom (e.g., learning about customs, arts, and music of diverse cultures; talking with the guest speakers, etc.). However, while both journal entries and questionnaires indicated that the special training increased the preservice teachers' perceived comfort with some situations in multicultural education, field notes indicate that, for the most part, they were not able to apply what they had learned during the field experiences. It is likely that the limited nature of the field experiences (i.e., teaching only one lesson per week for six weeks) did not afford students adequate time to apply what they were just beginning to internalize.

It is also important to note the contrast between the high levels of comfort expressed in subjects' responses to the questionnaire and their statements and journal writings, which reveal much uncertainty and anxiety about multicultural issues in education. When other data are considered, it is difficult not to conclude that the levels of comfort indicated on the questionnaires were inflated. The need to keep track

of each individual's reactions throughout the study prohibited anonymity for the subjects. Perhaps these preservice teachers felt compelled to represent themselves on the questionnaires as confident and capable teachers in any situation. Another likely factor in this inflation is the "unrealistic optimism" (Weinstein, 1988) often observed in preservice teachers. Even though most preservice teachers reported having some teaching experience with minority students, for the most part, these experiences had been limited in scope and took place in majority white schools. It is likely, therefore, that they lacked the experiential framework to make realistic judgments about their level of comfort. It is difficult, however, to cite inexperience as the sole reason for the contradictions observed between the high levels of comfort indicated on the questionnaires and in subjects' writings and remarks. If this were the case, we would expect to see more dramatic differences between responses to Questionnaire I (administered prior to the field experiences) and Questionnaire II (administered after the field experiences).

In journal entries and during class discussions, subjects expressed a desire to treat all children "equally" and to become an effective teacher: "I strongly, strongly believe that every child in our country has an equal right to a good education--no matter what color, gender, social-economic background or disability they may have..." But a great deal of uncertainty about how to approach topics perceived to be sensitive, and a fear of offending someone, also permeated student writings and conversation: "It seems like in this day and time you have to be so careful of things you do in the classroom, so that you do not offend anyone. Something that you would not consider offensive could really hurt someone else's feelings and really turn them off..."

The fear of offending someone was especially evident in the subjects in Section A. These preservice teachers had expressed sincere interest in treating all students equally and confidence in their own abilities to transcend barriers of race and culture. When placed in a situation where most (or all) of their students were from cultural backgrounds that differed from their own, however, they found it difficult to put these beliefs into practice. Expressions of overwhelming doubt and frustration were common themes.

For example, many subjects were reluctant to teach spirituals, concerned that a discussion of the historical origin of spirituals would be offensive to African-Americans. One student commented:

> Today we hit on a touchy subject in class, the African American culture. Teaching a song that deals with slavery would be uncomfortable for me, especially if there were African-Americans in my classroom...

Others expressed frustration that they couldn't understand the children because of differences in dialect. One student noted:

> I asked a little girl to tell me her name. When I still didn't understand after the third time, I just gave up because I didn't want to embarrass her.

For a few students, the experience seemed to reinforce negative stereotypes:

> I have found that blacks assume you don't like them... It's terrible to say, but sometimes I felt like they were all going to grow up and join a gang.

Since most of these preservice teachers had been part of the majority culture throughout their own educational experiences, it is not surprising that some of them may have experienced frustration in feeling like a minority (perhaps for the first time in their lives):

> Today was my first day in the classroom in Mrs. _____'s 4th grade. I was surprised to find out that ALL of the children were African-American children. I did not mind it, but I must admit, it was different... [Evidence of racism also surfaced as the journal entry continues.] ... I found out in a hurry that this was a bad group of students and that they would be tough to handle. I also found out that they LOVED to sing!

Despite these problems, however, all subjects had positive comments about their field experiences. Granted, most subjects may not have been equipped to deal with everything that they encountered during their field experiences, much less to acknowledge their own racism honestly and objectively. Their journal entries reveal that they valued the exposure and that the experiences stimulated thought about

important issues--issues that some preservice teachers had not encountered before these experiences:

> I am glad we discussed teaching subjects that may cause controversy in the classroom. There are some things that may offend people at first, but they still need to be discussed.

Journal entries and notes from discussions indicate that both groups were stimulated by the guest speakers. (Interesting to note that the African-American female was generally regarded as a representative of her race—descriptions such as "African-American" or "Black" figured prominently in preservice teachers' recollections of her seminar, while the African-American male was regarded as somewhat of a novelty because of his gender—race was rarely mentioned in journal entries describing his seminar, but the fact that this *man* was an elementary music teacher generated much interest: "... a male teacher, not only a male teacher, but a male music teacher."

Student reactions to their experiences in this music methods course can be compared to Paine's (1990) levels of orientation toward diversity: the *individual differences orientation,* in which all students are perceived as having equal opportunities and problems are attributed to the individual student; the *categorical differences orientation, in* which it is acknowledged that some differences in student performance may be attributed to demographic categories; *the contextual differences orientation,* in which differences are attributed to contextual factors that are outside the student's control; and the *pedagogical differences* orientation in which observed student differences are attributed to socially constructed differences.

At the beginning of the course, most of these preservice teachers were in an *individual differences orientation,* expressing great confidence in their ability to be "fair" and to treat all students "equally," and believing that the classroom is a "colorblind" place where all children have an equal opportunity to succeed. Thrust into the uncomfortable reality of being a minority teacher, however, forced many to consider the social factors in operation within the classroom. Written and oral statements recorded at the end of the course indicated that most subjects were moving toward a *categorical differences orientation,* and, in some cases, a more *contextual differences orientation*

was evident. Working within a ten-week quarter system, however, imposed very limited time restrictions. When the course ended, most students were just beginning to reflect on these important issues. Additional follow-up data would help determine whether these experiences served to stimulate even more sophisticated thinking with the passage of time.

Race was the main theme emerging when subjects shared their reasons for feeling anxious, but it was not the only factor. Socio-economic status also was perceived as a barrier to understanding and effective communication between the preservice teachers and their students in both school settings.

Special training can enhance knowledge and awareness, but it is evident that preservice teachers need extensive experiences and guidance to be able to apply what they have learned in the field, particularly when they are confronted with people and situations that differ from their own experiential framework. Certainly, one lesson a week for six weeks does not constitute a comprehensive, extensive field experience.

Even with the limitations described above, is apparent that the experiences provided within this course served as a catalyst for much disequilibrium among these preservice teachers, with the strongest reactions observed among subjects in Section A. Results of this study support previous findings which suggest that preservice teachers are likely to have unrealistic, idealized views of what teaching will be like. Frank discussion about sensitive issues provided an impetus for many of the preservice teachers in this study to begin to examine (and in some cases, reexamine) their views about teaching in a diverse society. The most profound and thought-provoking component, however, was a laboratory teaching experience which afforded preservice teachers an opportunity to test their beliefs about themselves. Hopefully, as least for some of the subjects, these experiences will mark the beginning of reflection and ultimate insight about the complex interactions that go on in the classroom.

As teacher educators, our goal is to help preservice teachers prepare to be effective teachers in the "real world." In order to understand which experiences have real impact for preservice teachers, it is important to trace teacher development over time. More comprehen-

sive studies which follow preservice teachers from their methods courses through their first few years of teaching are needed to provide insight about the types of activities that are most effective in preparing teachers for a diverse society. It is also recommended that future studies examine these issues from the perspectives of teachers and of their students (e.g., How do children feel about interacting with teachers whose race differs from their own?).

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Figure 1.

Responses to Questionnaire 1 and Questionnaire 2 for Combined Groups
Items 1 - 12 N=45

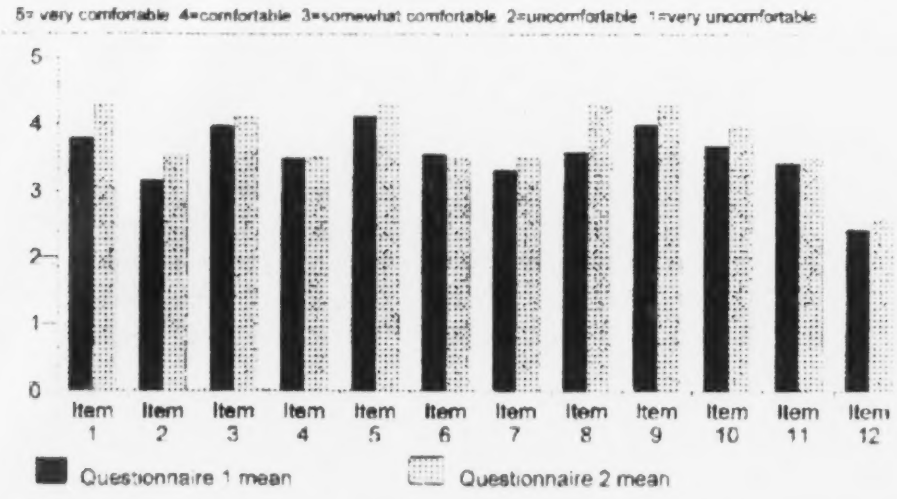

Figure 2.

Responses to Questionnaire 1 and Questionnaire 2 for Combined Groups
Items 13 - 25 N=45

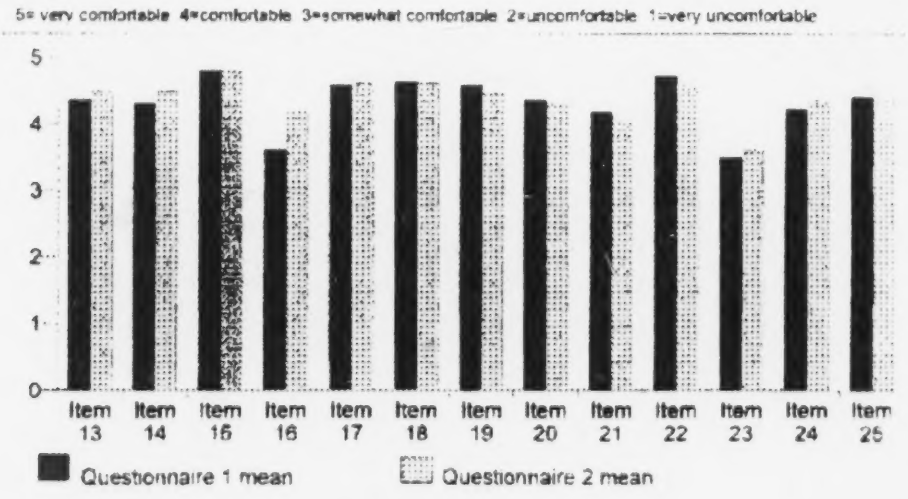

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Figure 3

Responses to Questionnaire 1 and Questionnaire 2 for Section A
Items 1 - 12 N=25

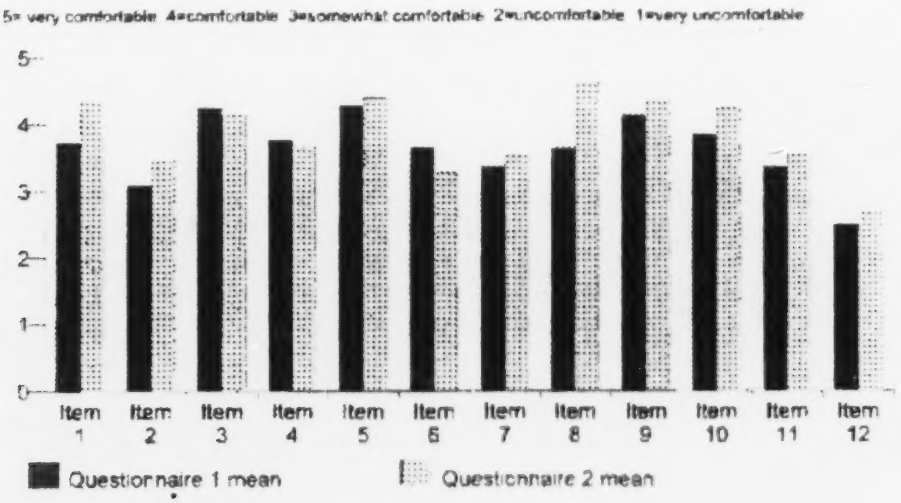


Figure 4

Responses to Questionnaire 1 and Questionnaire 2 for Section A
Items 13 - 25 N=25

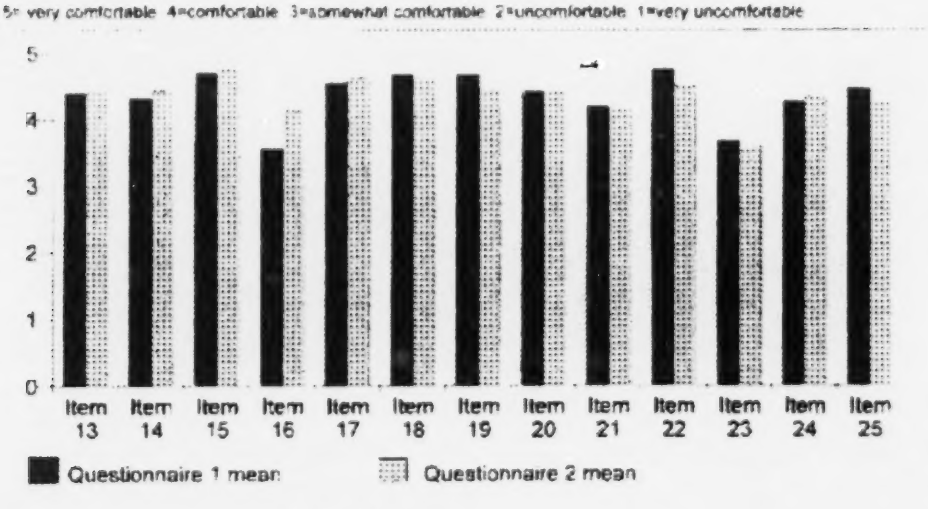


Figure 5.

Responses to Questionnaire 1 and Questionnaire 2 for Section B
Items 1 - 12 N=20

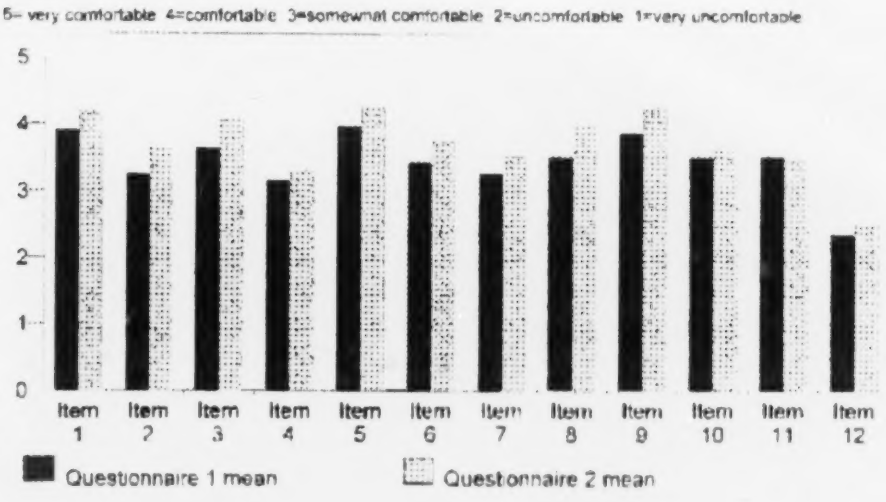
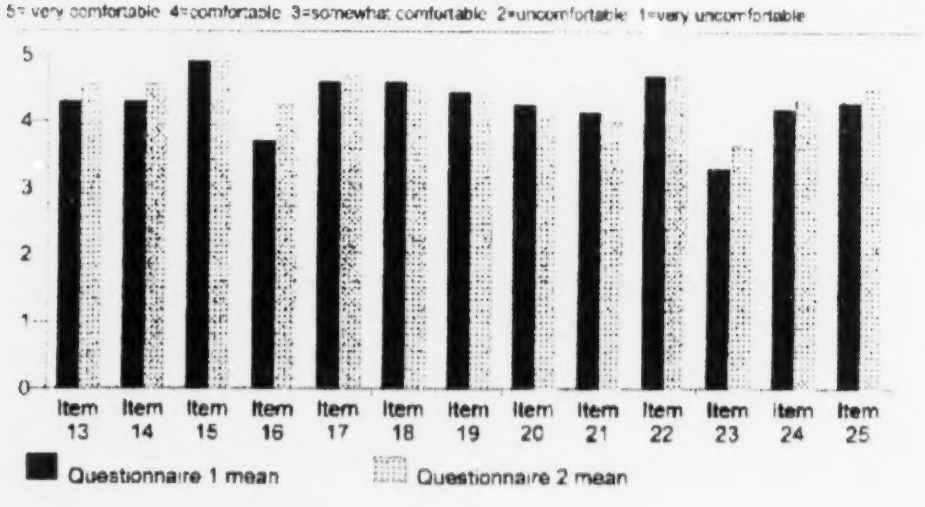


Figure 6.
Responses to Questionnaire 1 and Questionnaire 2 for Section B
Items 13 - 25 N=20



Signs of Art in American Cultures: Art Education Meets Semiotics, Part 2

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Abstract

This is the second year of a wonderful collaboration between two special interest groups of AERA: the SIG Semiotics and Education and SIG Arts and Learning. The papers that follow are shortened versions of issues that were discussed at the 1996 meeting of AERA. This collaborative panel of art educators was asked to explore a topic of interest which relates both to their participation in culture(s) and to their vocation as art educator. The papers that follow use semiotic lenses to focus on the intersection between art and culture, art and education, and public and private domains.

Introduction

Deborah Smith-Shank

Charles Peirce (pronounced "purse") the father of American semiotics, said "the world is perfused with signs" (Corrington, 1993, p. 117). I remember the first time I heard this phrase at a meeting of the Semiotic Society of America. I had one of those "ah-ha" experiences, which Peirce called "abduction."[1] I decided that Peirce must

have had the soul of an artist, because this is also the way that artists understand the world! Yes, it is perfused with signs! As an art teacher, wasn't this what I was teaching my students? Wasn't I encouraging them to first of all, notice, and then make sense of visual culture?

Semiotics is an esoteric, diverse, challenging, and abductive field; open to interpretation, dispute, and certainly reflection on its applicability to the field of art education. Although born within a modernist frame, it is postmodern. Raschke (1996) explained that postmodernism addresses the relation between past and present, tradition, with a nod (not a bow) to the canon, "forms without formality, beauty without monumentality, coherence without symmetry (p. 5)."

For the art educators who have joined me in exploring the possibilities of the juxtaposition of art education and semiotics, semiotics is the study of connectedness.

Where is the Fit for Art Education Research in Semiotics?

Read Diket

Semiotics, a meta discipline organized around signs, seems to defy the singular research model called for by Umberto Eco in *A Theory of Semiotics* (1976). Eco prefaces his call for a theoretical model by asking if semiotics is in fact, a field of studies or a discipline. Elaborating these two possibilities, Eco concludes that both are defensible.

As a theorist, however, Eco aligns foremost with a discipline concept of semiotics while acknowledging the importance of field examples which presuppose and support abstraction about a signification system. Appropriately, as field investigators, my colleagues and I envision ourselves as working within a meta-discipline search for meaning(s). This research is field-based, and is situated within an action-oriented framework. This semiotic schemata is historically built upon the work of C.S. Peirce (Eco, 1976) who suggested that the field of semiotics be comprised of natural and formal language, visual communication, cultural codes, and aesthetic texts. Conceptually tied to pragmatism, Peircian semiotics embraces future oriented, practical, communal, habitual, self-directed, and experimental attributes.

Smith-Shank explains that three ideas "form the heart of semiotic pedagogy, derived from the [Peircian] concept of unlimited semiosis" (1995, p. 234): a semiotic approach to learning and teaching effects connections between new and past experiences, demolishes historical boundaries between disciplines which have constrained learning in the past, and reaffirms notions of shared space. Reasoning from sign to sign, the art educators participating in these AERA Arts & Learning/Semiotics and Education sessions have independently and collectively, come to understand their own biological and personal responses to signs in visual culture, raised intuitive (semiotic) pedagogy to conscious levels, and investigated communication in the process of art learning.

Through professional dialogue among art educators who are interested in publishing their work on context and meaning, we enter boldly into semiotic confluence by contributing research about self, pedagogical, and cultural understanding which we believe is critical in a postmodern, constructivist society. Smith-Shank aptly stated what might be termed the essentials of our contributions, "collateral experience, which is essential for semiosis, is a key to understanding how semiotic pedagogy works .... [therefore,] semiotic pedagogy purposefully calls into conversation routinely unexplained cultural signs and confronts their arbitrary nature" (1995, p. 235, 238). My own text and image analysis of Instructional Resources indicates that we may not be alone in our quest to understand visual signs and symbols. Museum educators also seem to be exploring and stating ideas drawn from semiotics, and we applaud their efforts.

Snapshots of Happy Childhood

Paul Duncum

Snapshots of happy children are frequently used in schools to build self-efficacy. Snapshots are also part of a pervasive effort by adults to control childhood and by children to fulfill adult expectations (Holland, 1992). They may appear theoretically unburdened - so realistic is their style - but they are embedded in what James and Prout (1990) call the dominant, contemporary social construction of

childhood as universally and timelessly happy, safe, protected and innocent.

As adults we feel pressure to preserve childhood for our own children, while for our own sakes we wish to preserve a sense of our own early life. Pictures of children, therefore, are not altogether really about children or childhood. They tell us about ourselves. While we insist childhood belongs to actual children, it is also a construct which fulfills our need to place our fantasies and desires somewhere in reality.

The social construction of happy children is evident on examining the history of picturing children. We discover, as Cunningham (1995) argues, that while biological immaturity has always existed, the modern concept of happy childhood has not (Aries, 1960, Schorsch, 1985). Even during modern times trust in children's own development has been opposed by those who have continued to believe in a strict discipline of mind and body (Jenks, 1996). Some parents have trusted nature; others have feared God.

The Industrial Revolution saw childhood become a reference point for the divided modern consciousness between a mechanized, industrial, and mass society on the one hand, and human sensibility on the other. In active opposition to industrialization, childhood was constructed as a space where indisputably human characteristics could be still cherished. Childhood was intended to express a human dimension which the dominant view of society seemed to exclude.

By the time the snapshot was invented late in the nineteenth century, all the social ingredients were in place for a revolution in the picturing of children (Willis, 1988). From the beginning, Kodak aimed its publicity at the family in its happier moments. Kodak used the ideological associations of the family to sell a product that was designed specifically for the family as a unit of consumption. The central place of the family to social life was thereby strengthened and perpetuated (Willis, 1988).

And so it continues to this day when taking and displaying snapshots of happy children. Compiled into family picture albums, they help to create for us a sense of our own identity and our own life story. Together, they help create the personal narratives of our lives

(Holland, 1992). Displayed in classrooms, they help create a sense of individual worth and confirm an ideology that values the family unit. Yet the ideology of a happy, spontaneous, carefree childhood is at odds with the requirements of formal schooling. As a microcosm of highly complex, industrial society, schools are governed by the need for order and discipline which is realized through innumerable regulations. Snapshots of children offered in educational settings are as much signs of a history repressed and of contemporary power struggles to define and control childhood as they are of happiness and innocence.

Aesthetics and Proxemics: Semiotic Understanding of Personal Space

Kit Grauer

We are surrounded by the challenge that "you are what you eat" and that "the clothes make the man (sic)"; or even, my children's favorite when one has taunted the other, "What you say is what you are!" At the base of all these sayings is the semiotic understanding that as humans, the way we construct and deconstruct the particulars of our lives will provide us with a deeper understanding of who we are and the messages that we use to make meaning. As an art educator, I am particularly concerned with the way humans construct and decorate their home and work spaces to portray both explicitly and implicitly many of the values they hold. In this paper, I present a personal reflection on my own home and office to illustrate the types of aesthetic and, to use Edward T. Hall's term, proxemic (Hall, 1966) choices that signify my beliefs as an art educator.

In developing the ideas, I am indebted to three art educators whose inspiration led me to pursue this avenue of thought. In 1989, at the National Art Education conference in Washington, DC., Amy Brooke Snider, chaired a session where the participants discussed aesthetics and personal spaces. My husband, Peter Scurr, also an art educator, and I had just finished building a home and this was our first opportunity to reflect on the choices we had made and what that actually meant in terms of our own philosophies of art education.

Snider's presentation, "Growing up in the Livingroom" (Snider, 1989) and the collective narrative that evolved from that panel, convinced me that this topic could be of great significance to teaching and research in art education. Another pivotal influence was the presidential address of Rachel Mason (1993) to the National Society of Art and Design Education. Mason chose to present her consciousness of being an art educator through an analysis of selected visual images that she had hanging in her own home. Both unashamedly private and autobiographical, Mason's address convinced me again that the feminist principles of theory and research in education which call for a specificity of lived experience and a return to biographical studies that enable private and public accounts of teaching and scholarship to mingle, are powerful models for educators. Finally, Deborah Smith-Shank's invitation to join the panel on semiotics and art education at last year's AERA conference provided the needed push to delve more deeply into semiotics to help contextualize and explicate the significance of personal spaces.

Using verbal descriptions of images presented in the AERA session in New York as a backdrop, imagine if you will.....

Photograph 1: This first image of the outside of our house from the road, an owner-designed California stucco house with whale jaw bone and flowers, establishes the context of the particular and explores the concept of proxemics. Danesi (1994, p. 176), defines proxemics as "the branch of semiotics that studies the symbolic structure of the physical space maintained by bodies in social contexts and of the physical space associated with buildings and places." Building our own home meant first defining territorial space. While proximity to work was a consideration for Peter and me, the community we chose provided a return to our childhood fantasies. Surrounded by farmland and less than a block to a tidal beach, Boundary Bay is a small community on the Canadian/American border. The sense of community, a semi-rural environment with a varied socio-economic and generational mix, far outweighed my forty-five minute commute to the university. In fact, the tunnel that I take to and from UBC made my travel reminiscent of Alice in Wonderland! The house's eclectic architectural style, and the use of unusual objects from whale bones

to railroad switches, established our sense of both style and concern for a wide range of definitions of art.

Photograph 2: A close-up section of our back family room windows with the cosmos in bloom... While writing my dissertation, as my world revolved around staying on task, I realized how important it was that I not only remain in touch with my family, but that the cosmos and other plants in the garden were continuing to grow and bloom. Our house was designed to provide a link between interior and exterior spaces. Decks, balconies, the solarium, 53 windows in a three bedroom house, echo our need to combine the outside and inside worlds. Living plants, complete with the responsibilities they entail, are part of the shared space. Also important was room to move through those spaces with double doors that fully open to clear the barriers between inside and out. The space was established for private contemplation, groups, and groupings of people of all ages.

Photograph 3: No image of the house would be complete without people. The open plan kitchen and family room spaces were designed to provide the maximum interaction in the social areas. Group dinners of twenty are not unusual with everyone sharing in the cooking and enjoyment of the meal—community and communion. Like my classrooms, this space encourages participation. At the same time, we are conscious of our needs as a family. Children's toys are collectibles always on display. The artwork on the walls is mostly by family and friends, and chosen for aesthetic and social significance. A group shot of the guests at a combined party for my mother's 70th and my 40th birthday is hung next to a found wood box of Peter's, a bit of woven dried kelp, and a painting by one of my former students. Framed pieces include work by ourselves and our children, as well as artists of stature in the larger artistic community. Much of our furniture has personal, historical, and aesthetic significance such as the oak counter from my great- grandfather's store, and the carved wooden bed from Peter's family. The ceramic surround on the fireplace is an exciting piece of art and a constant reminder of the joy and pleasure of my relationship with its maker, a long time friend, teacher, and artist. The curriculum in our classrooms, like the choices in our home,

reflects personal image development, aesthetics, pluralism, a variety of art and art forms, and cultural diversity.

Photograph 4: For a number of years, I have coordinated a general education course entitled "The Principles of Teaching". Publishers' representatives, vying for the very lucrative order for 800 text books for that course, often arrive at my office door. It is not unusual for them to enter, look around, leave, check the name on the door and hesitantly ask if they are in the right spot. My office doesn't look right, I've been told; too much art and the wrong kind of art. Where is the properly matted reproduction or ubiquitous landscape image, the framed degree and the single portrait of the family, discretely placed on the edge of the desk? The stereotype of the Professor of a core course does not usually extend to the personal aesthetics of this female art educator. My office speaks of a different kind of teacher. Children's work is represented in the images on the wall, as are art forms and artifacts of many cultures. The books that line one wall range from traditional texts to esoteric art references. The wall behind my desk displays art and objects that are not often found anywhere else at the university; the katazoma screen, for example. For many of my visitors, it is a curiosity at best. On the surface it is a mulberry paper stencil, cut out meticulously by a Japanese craftsman, to be used in the process of resist dying cloth. On my wall it is a reminder to me of quality workmanship, the undervaluing of textile arts, and an image of exquisite beauty. The image is both figuratively and literally of the cosmos blooming as it should.

This very quick tour of my own space only skims the concept of meaningfully structured spaces and making sense of aesthetic and proxemic organization. The text that we use when we define our personal spaces is a text that is both personal and public. It is a text that we need to explicate more as art educators to help us make sense of others and ourselves. In our homes and classrooms, offices and studios, the objects that we choose and the way we organize our space is a portrait of our values. The popularity of the photographic book, *In My Room: Teenagers in Their Bedrooms* (Salinger, 1995), lies in the compelling look at the adolescent as featured in each of the intimate glances into the space and objects that define their bedrooms and ultimately their lives.

We have all had the experience of entering schools that "scream out" by their mud colored walls, garbage, graffiti, and windowless classrooms, signifying that children are not welcome or honored in these places. These spaces house dreary principal's offices with no signs of children's art; classrooms designed to keep children separate and non active. In one such space, I commented on a vase. The teacher admitted that it was there because, in her words, it was "too ugly" to keep at home. Do these people realize the messages they are conveying to students and parents? Noddings (1992) advocates that schools be more like homes designed for caring and compassion. Her term, "schoolhome", suggests that the aesthetic and proxemetic features of homes designed for caring, be also features that should be part of the design for education. Our environments are imbued with signification. A semiotic understanding of public and personal space can help educators define who we are and what we wish to convey as well as help us design, construct and interact in the types of spaces that positively affirm the values we hold. We are where we live.

It's About Time We Noticed Time

Rita Irwin

Over the last couple of years, I have been working with a group of women artist-teachers in a project designed to investigate our emerging understanding of feminism as it relates to our art pedagogy and art production. In the early stages of this project, I emphasized cycles of action research for myself that focused upon pedagogy. However, approximately a year ago, as a group, we decided to prepare for a group showing of our artwork. This goal spurred me on to create art.

As I knew that our project centered upon women's issues, I found myself playing with ideas that dealt with themes related to women. For instance, I remembered a collection of eggs that I have been collecting for the past ten years. Each of these eggs means something special to me. Some represent gifts from family or friends, while others represent artifacts gathered while on trips to distant places. They also represent women. Each egg reaches out to me as I visit it from time to time. Each egg sparks enthusiasm within me as I marvel in its uniqueness. Each egg stands in a collection I have created in my den.

It seemed obvious to me that this egg collection should mean something to me as I explored feminist issues in my own art-making. So I decided to explore this theme as I generated silk paintings, acrylic paintings and mixed media sculptures. As I carefully designed my first series of silk paintings on paper, before transferring the designs to the fabric, I noticed that I was culling out of myself intuitive as well as formal notions of design as I drew shapes, patterns, and words, within a carefully constructed sense of space. Later, as I transferred what I had drawn, I became further sensitized to the fact that as I developed the images on the silk, I needed to listen to, hear from, or see into what was being said to me by the image itself. A conversation was beginning. I not only spoke to the image, the image was speaking to me. This conversation continued until a natural ending seemed to happen and I believed that the conversation was complete.

Creating works of art through this conversational mode was repeated over and over again as I prepared works for the show. As the time drew nearer, I found myself reflecting upon the actual images that I had produced. I wanted to write a particularly revealing yet inspiring artist statement for others to learn more about me as an artist. The reflection reinforced the meanings of eggs that I had always carried with me, but the act of reflection caused me to look deeper into my images. As I distanced myself from the images, I began to see relationships I had never noticed before. I had always been fascinated with eggs as a symbol of fertility, of potential, of mysterious liberation. They seemed to bring together notions of mystery and certainty, containment and liberation, public and private, heaven and earth. Eggs seemed to represent symbols I strived to unleash and then balance. Yet these notions of my eggs never encountered relationships with other eggs. As I distanced myself from the egg images I was shocked to discover that in every instance, I had grouped the eggs. Eggs were found in relation to other eggs. The groupings became important. The community or collection of eggs began to symbolize meaning that had been taken-for-granted, or left unconscious.

As I further reflected upon my art making as meaning making, I realized that I thought I came alone to a blank piece of silk in order to share or create meaning. What in fact happened was a collective/

cultural text. I began to realize that layers of experience were textualized in the work. I thought I was coming to a blank piece of silk; I was actually coming to a piece of silk, a text of signs, that already had a lot of signs that beckoned me into it. Meaning was there before I began. A tapestry of meaning preceded me and I added to the tapestry with yet another layer of text.

As I continued to dwell on this sense of meaning layered upon meaning and within meaning, over and over again, I found myself asking questions of my art I had never asked before. If the eggs represent cultural codes, then the eggs must represent my relations of power as a woman. What did these eggs really mean to me as a woman? Why was I drawn to create eggs? Yes they represent fertility, but I am a single woman who is not driven to have children for the sake of having children. The eggs must mean something to me. What could it be?

Studying the eggs as a source of power to me as a woman, caused me to think deeper on this topic than I had ever done before. I found myself searching for the time that I began to collect eggs. It occurred to me that I began the search for eggs about a year after my mother died. Several members of my family, including my mother, had special collections. I wanted my own. Over time and given extra attention, I realized that I was particularly drawn to the shape and idea of eggs. Yes, I would collect eggs as objects to admire and share.

Suddenly, I recognized that eggs did not represent fertility to me as a mother, but the fertility of a collective parent. I realized that in every instance, I brought eggs together. For me, the underlying meaning of eggs as a cultural code was found in the Birth of a Community. I am not destined to be a biological mother. But there is something in my life as a woman that calls me to create a community, in my work, in my personal life, in my family. The relationships found in every egg image stressed the dynamic between and among the eggs as a collective entity. None were isolated. None were overlapping. Yet they were all together in a shared space; accepted members of a group.

What is the significance of this story to art education and semiotics? Perhaps the single most important feature of this story is that art production is a historic process. For me, the signs of eggs

developed over the last 10 years, and perhaps even before I began collecting them. However, I purposefully began to create meaning as I collected these signs. TIME was a cultural code, a sign, that could not be disregarded. Yet, art educators often avoid or ignore the significance of TIME as a cultural sign. We take time for granted. I do not mean that we should reify time, but rather that we need to recognize the journey we have taken in and though time.

Most art educators assist students in creating art that is significant to them in present terms. If it has any historical significance, it may relate to the immediate past. Yet, as we create signs in our art production, we need to realize that meaning precedes us, that time as a cultural sign, stays with us, and that in the moment of creation, meaning is made past, present, and future. Layers of meaning force us to investigate the texts of our experiences in ways that may not have been apparently lingering in the here and now. It's about time we notice time.

Making Collages, Reading Cultures: A Place Between Phenomenology and Structuralism

Carol Jeffers

This academic year, in talking with hundreds of engineering, nursing, business, criminal justice, and social work students (many of whom are recent arrivals to the U.S.) about the collages they have constructed and interpreted in the "Creative Experience" course, I have come to realize that we may have found the place between phenomenology (post-phenomenology) and structuralism (post-structuralism). Theoretically, this place does not occupy space, but rather "marks the place between two methodologically parallel, yet historically converging paths" (Silverman, 1987, p. ix). As Silverman puts it, "at the frontier of the other, the former is incorporated and advanced" (1987, p. ix).

Practically speaking the paths of phenomenology and structuralism seem to converge in and advance the frontiers of the otherwise overcrowded space within Room 311 of the Fine Arts Building. There, the students and I have begun to inscribe and explore a place between these two dominant methodologies of human science and cultural criti-

cism (and the philosophical practices associated with them). In this place, the students and I hoped to establish direct connections between our selves, as interpreters, and the systems of signs that are produced in our interpretations. (For Silverman, such connections would result in what he has called a "hermeneutic semiology of the self.") In the following paragraphs, I will briefly describe our explorations and connections, as they were illuminated in and through collage.

While enrolled in the interdisciplinary arts course, "Creative Experience," students are asked to create a collage that makes a statement about themselves and their lived experience, as situated in the here and now of Los Angeles. They are asked to take on the role of "visual anthropologist," excavating the layers of meaning in the rich and vivid L.A. worlds that have become their own. In preparation for collage, the students and I talk about what this assigned role and task may mean, both in terms of situating themselves and their excavated meanings in various aesthetic, cultural, political, and spiritual contexts—and in terms of the materials and supplies they will need to gather.

On the appointed day, students enter the space of Room 311 and find a place where they can cut, tear, and paste; for one and a half hours, they clip magazines and newspapers, arrange tickets, cards, ribbons, yarn, flowers, and occasionally, cigarettes, shell casings, or wrapped condoms. They glue facets of their L.A. experiences on posterboard of various colors and shapes, in and on boxes, shopping bags, even on a T shirt. Some students develop and build metaphors, which represent their L.A. experiences, for example, a fan's seat in Dodger Stadium or a city bus, exacerbating the smoggy conditions and carrying its passengers to who knows where.

When they have completed their collages, students come and share themselves and their interpretations with me. In addition, each student shows me where s/he enters the collage, describes how it tells his/her story, and gives a title to the piece. Through titles such as "Diversionary L.A.," "Hollywood Nights," "[Ethnicities] Just Don't Blend," and "L.A. on a Box: Is There Anything Inside?", students reveal themselves and their interpretations of themes such as enter-

tainment, image consciousness, health and fitness, superficiality, multiculturalism, crime and violence, technology, the environment, poverty and wealth, fast-paced lifestyles, the car culture, sports, and immigration. During the fall, there were many references to O.J. Simpson; in the winter, several students referred to Magic Johnson and his return to the Lakers, while in the spring, several instances of immigrant-bashing prompted references to Proposition 187, (the California initiative that would deny state services to illegal immigrants).

Later, they often choose to write about their collage-making experiences in the journals they keep throughout the course. In these entries, students say that they enjoy their experiences, work with intensity and take pride in their collages. They generally are surprised to find that they can make powerful statements about themselves and their L.A. experiences. They seem to agree with Ricoeur's claim that "understanding the world of signs is the means of understanding oneself" (1974, p. 264).

As for my experiences of working with these students in the place between phenomenology and structuralism, I am intrigued by some connections between interpreter and interpretation—and now recognize that the nature of these connections will require further study.

Young Children, Semiotics and Art Education

Sally Myers

Though we titled this panel, "Signs of Art in American Cultures...," I chose to discuss a system of preschools in Italy, where a real-life experiment in semiotics and art making has been taking place for the past thirty years. It is appropriate to write about the Reggio Emilia preschools and American culture because the Reggio Emilia philosophy is currently challenging the way we perceive what should be included in American early childhood programs. In the next few pages I will briefly introduce the philosophy of the Reggio Emilia preschools and point out a few of the many overlapping notions present in its philosophy and semiotics.

The world of objects and experience has no meaning in and of itself. "Only humans feel a need to say something about the world. We insist on meanings. Indeed we can't help interpret the world in meaningful ways" (Danesi, 1993, 20-21). For 30 years, teachers in Reggio Emilia preschools have been using young children's art making processes as a way of examining each child's cognitive development. In the 33 Reggio Emilia preschools, young children participate in "projectiones," or on-going projects where they are encouraged to explore their ideas and understandings through the use of many "languages," including that of ink, wire, clay, theater and dance (Malaguzzi, 1993). Each child joins with others in small groups in investigations of topics and materials sparked by an experience the children find interesting, such as visiting a lion sculpture in the town square.

Making and understanding images is an essential part of communication in our species (Danesi, 1993). Visiting a lion sculpture formed the beginning of an on-going acquaintance with lions and sculpture for the children at Reggio. They began to investigate the sculpture, represent their thoughts in images, and explain their images with words. The initial experience was followed by conversations, and hands-on activities such as drawing, painting and working with clay. After working with their initial ideas and memories, the children revisited the square.

One child's drawing of the lion in the town square is a particularly good example of how the children's artwork reflect their thoughts and investigations. The drawing is remarkable because the child chose to draw it from a view directly behind the animal. Because of this unusual point of view, it is easy to see that this drawing must have been done after much exploration of the animal and its features. This drawing comes from directly experiencing and understanding the lion.

The progression we see in the children's artwork, however, is not the result of simply looking. Part of the children's developing knowledge is a result of conversations among the children and between the children and their teachers. As the children work, the teachers converse with them about their ideas and choices. When visual and verbal languages come together to describe an experience, each language forms more than the sum of its parts (Danesi, 1993). Through

their participation in the project, the children use verbal language and visual languages to understand the experience and the objects in a comprehensive way.

When the children come to the end of a project, photocopies of their images, photographs of the children working, and bits of the transcribed conversations are placed on the walls of the schools for all to see. The "documentation" serves as another record of the child's on-going development. Thus, the images made by the children and their own words become part of the school environment and underline the importance of the children—their thoughts and their work.

Semioticians know that spaces carry meanings. Even without the children's work on the walls, the configuration of the school spaces tells us about the importance of the children in the community. The spaces are light and airy, constructed around a "town square" where children can meet, talk and play. The kitchen is in a central location, included as an integral part of the school and the children are encouraged to help the cooks make lunch and snacks. If semiotics is, in part, reading and interpreting signs and looking for the meaning in the actions and artifacts around us (Danesi, 1993), then the Reggio Emilia preschools encourage young children to become practicing semioticians every day. Each day the children participate in small groups to investigate their world and to fabricate artifacts that reflect their journey.

As an art educator, I have been concentrating on what I see as a welcome emphasis on art making activities that take place as daily events at Reggio Emilia preschools. Art education and art making are not the focus of the Reggio approach, however. This was clear as I discussed the Reggio Emilia philosophy with Lella Gandini, a professor and author of a text on Reggio Emilia (1993). I said, "I like the fact that the children use an authentic artistic process in order to make their works. They look, make something, evaluate, look again, investigate and make something again. This process can be repeated many times. The result is complex and engaging works by children that clearly show their interest, growing knowledge and investigation of an event, object or phenomenon. That is exactly what artists do. That is an authentic artistic process." Lella replied, "Yes, you call it

an artistic process, but I call it a cognitive process." Then we both smiled because we both knew that we were both right.

Reflecting on Sign Systems in Postmodern Visual Culture

Deborah L. Smith-Shank and Marybeth Koos

Visual culture is a real as well as a virtual postmodern space. Visual culture is both similar and quite different from material culture (that which can be tasted, touched, and smelled). Although visual culture may contain items of material culture, it transcends the limitations of the senses, to include visions of things which may not be possible in the real world. Contemporary artist, Sherrie Levine (Harriston & Wood, 1993) explored the implications of postmodern visual culture when she observed:

> The world is filled to suffocating. Man has placed his token on every stone. Every word, every image, is leased and mortgaged. We know that a picture is but a space in which a variety of images, none of them original, blend and clash. A picture is a tissue of quotations drawn from the innumerable centers of culture... The viewer is the tablet on which all the quotations that make up a painting are inscribed without any of them being lost.
>
> A painting's meaning lies not in its origin, but in its destination. The birth of the viewer must be at the cost of the painter. (p. 1067)

The birth of the viewer must start with visual education; with the understanding that visual culture is a postmodern space which reflects, but also teaches, viewers about their culture. Unfortunately, according to Giroux (1996), "The current assault on youths increasingly takes place through a media culture whose pedagogical functions are often ignored (p. 17)."

Contemporary pedagogy is charged with the responsibility of modifying not only cognitive, but cultural understandings. (Multi-)Cultural images, are the substance of cognition. Broudy (1987), a

philosopher of education who was specifically interested in the realm of the visual, explained that as we spend time in the world, we build up an "imagic store," a cache of almost instantly accessible mental images which can serve as metaphors for understanding verbal/textual communications. Take a moment to explore your own imagic store. Consider the words spouse, homosexual, welfare recipient, and air traffic controller. Is the spouse male or female? What does your homosexual look/act like? Is your air traffic controller a man? Stereotypical mental images comprise our "mental reference book" which we use to make sense of the world and our place in it. Yet, many of these images are formed before we are taught to critically examine or contextualize them, and many of them are never directly challenged as the commodities they have become. These schemas may, albeit unreflectedly, lead toward negative stereotyping.

We encounter commodified images at every turn; videos, illustrations, advertising, and even tee-shirts. If we passively interact with these images then just as passively, we accept their cultural messages. Perceptions that grow and develop without conscious attention to content/context are reflexes; not reflective. Although the richness of the postmodern plethora of images is a rich cornucopia, filled with wonders, it is also filled with monsters. Systems of visual signs may be catalysts for intolerance, racism, sexism, and Eurocentrism.

One example of a visual cultural pedagogical system, according to Giroux (1996) is the Calvin Klein ad campaign, which was investigated by the FBI when complaints about child pornography reached the ears/eyes of National censors. Consider especially, the ad in which a young boy with beautiful brown curly hair, light blue eyes, sensuous wide lips, and scruffy shoes sits upon a purple carpet. He is dressed only in very short cut-off shorts, and sits so as to show the inside of his thigh, exposing a glimpse of white bulging underpants. This is one of a series of shots that Calvin Klein willingly (via pressured) pulled from its campaign, even though the FBI found no evidence of anything illegal. According to Giroux (1996):

> the Calvin Klein ad campaign represents a provocative example of cultural pedagogy that attempts to educate young people about what to think, believe, desire, feel, and how to behave. (p. 18)

Sign systems ground the ways people think, learn, remember, and participate in life experiences. This is only one example of many which could be used to point to the availability, potential, and the integral role that visual culture plays in the education of visual thinkers. Postmodern culture at times randomly, and at other times purposefully, juxtaposes sign systems from cultures, eras, and genres. The advantage of linking art education with semiotics seems to be the opportunity to explore the myriad of systems of visual signs which both reflect and create, both the cultures from which they came, and the cultures in which they are experienced.

A Semiotic Analysis of "The AIDS Timeline"

Mary Wyrick

In a traveling art installation, "The AIDS Timeline," (Group Material, 1990) the role of the artist becomes that of activist who questions meanings generated in mass media imagery, art, and public information. The collaborative art installation that documented the AIDS epidemic from 1979 through 1990 lends itself well to semiotic analysis, as it emphasizes the interaction of signs in visual imagery and text. Semiotic analysis illuminates the attitude of confrontation that challenges both the representations of and responses to the AIDS epidemic at many levels.

Sassure (1959) and semioticians that followed have identified and explored the ambiguity of the sign. "The AIDS Timeline" combines signs from various sources that documented the epidemic, and shows how seemingly unrelated phenomena contributed to its spread (Group Material, 1990). The 1981 marker on the Timeline, for example, juxtaposes a campaign button, a news report that Reagan was elected by what was reported as a "landslide," and a report that he only received 27% of the popular vote. Also shown that year are the first reported cases of an unusual pneumonia occurring in homosexuals. The pairing of the campaign button with the early reports of what would become the AIDS epidemic initiate connection of the Reagan administration with the disease. The connection is continued in the year 1985, with a tabloid headline "Hollywood faces AIDS" -- and below it a clipping about the Reagan administration's cuts to social

programs. Other clippings from 1986 document Reagan's budget reductions for AIDS research and Medicaid by ten million dollars and that the military spent over 500 million dollars on a B-2 bomber. Clearly, this art installation shows the Reagan administration's unethical practices by pairing signs, such as campaign buttons with disparate news clippings.

Sassure (1959) discusses "diachronic" and "synchronic" meaning in the study of language. Through the visual language of "The AIDS Timeline," we can see synchronic meaning, or meaning found between elements, in juxtapositions of media excerpts in one time marker. On the 1985 marker, the viewer can see visuals of protesters chained to a Federal Office building in San Francisco alongside a story about studies by a Dr. Fauci about transmission of the virus. Above the Fauci article (that included speculation about transmission of the virus through casual contact) are pinned two yellow gloves. The yellow gloves at this time denote the outfitting of police officers with such gloves to subdue protesters. As later studies showed that the virus was not transmitted through casual contact, the meaning of the yellow gloves changes. Through this shift, the viewer can discern diachronic meanings, or meanings that arise through study of language in historical context. The gloves later connote unfounded hysteria and heightened homophobia that arose after the Associated Press ran the Fauci "casual contact" articles. The "Art Timeline" includes many such objects and visuals to demonstrate how forms of information interact and how meanings change over time.

The sequential arrangement of the Timeline demonstrates the relationship between naming and counting in showing how the AIDS epidemic can be traced to Dr. Krim's 1979 documentation of immunologically unusual individual cases, the first counted victims. The Timeline also shows the rapid increase of cases over the years, from 992 deaths in 1982 to 102,803 deaths in 1990. Dawes (1995) explained that viewers are numbed by numbers unless the life of the individual is made real. This is AIDS education becoming activism. He writes that the viewer/reader must be engaged in "not merely facilitating action....but in compelling it" (p.30).

A call to activism should be accompanied with action that reaches beyond the worlds of art and journalism. Parts of the Timeline are

available in December 1990 issues of *Art in America*, *Afterimage*, *Art & Action*, *Art New England*, *Artforum*, *Arts Contemporanea*, *High Performance*, *October*, *Parkett*, *Shift*, and *Arts* magazines. The artists represent an underreported social reality by making AIDS victims and their individual circumstances visible within the context of related sociopolitical problems. The artists also provide a venue of activist art production that raises public awareness not only in museums, but also in publications, community centers, public schools, and universities.

Conclusion: Semiotic Activism

Deborah Smith-Shank

Semiotics is a vehicle which may be used to transcend barriers which have traditionally held art hostage to unfriendly institutional forces. Wyrick calls us to activism through semiosis. Perhaps we begin by understanding that pedagogical activism is teaching, through art, an understanding of visual rhetoric; teaching the visual culture implications of "art" as well as that of advertising and merchandising, photographs and snapshots, personal spaces, and personal creations of visual reflections. We continue our activism as professional art educators by sharing insights, research methods, and understanding of visual culture(s) with members of our own academic community. But we don't stop there. We leave the safety of our own discipline to invade the Other; the community of teachers and learners of outside art. It strikes me that this paper "collage" is an example of "semiotic activism." It is about the *Signs of Art* which are indeed everywhere, interrelated, interdisciplinary, multicultural, historic, and at the very same time, personal. The world is perfused with signs, and as artist-educators, art-educators, and as aesthetic beings, this is an incredibly rich area for reflection.

> *The world glitters with signs, and the signs belong to an encompassing and polyvalent harmony of semantic sighs and whispers.* (Raschke, 1996, p. 6)

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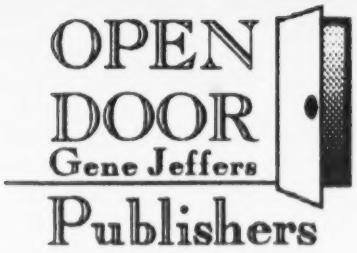

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